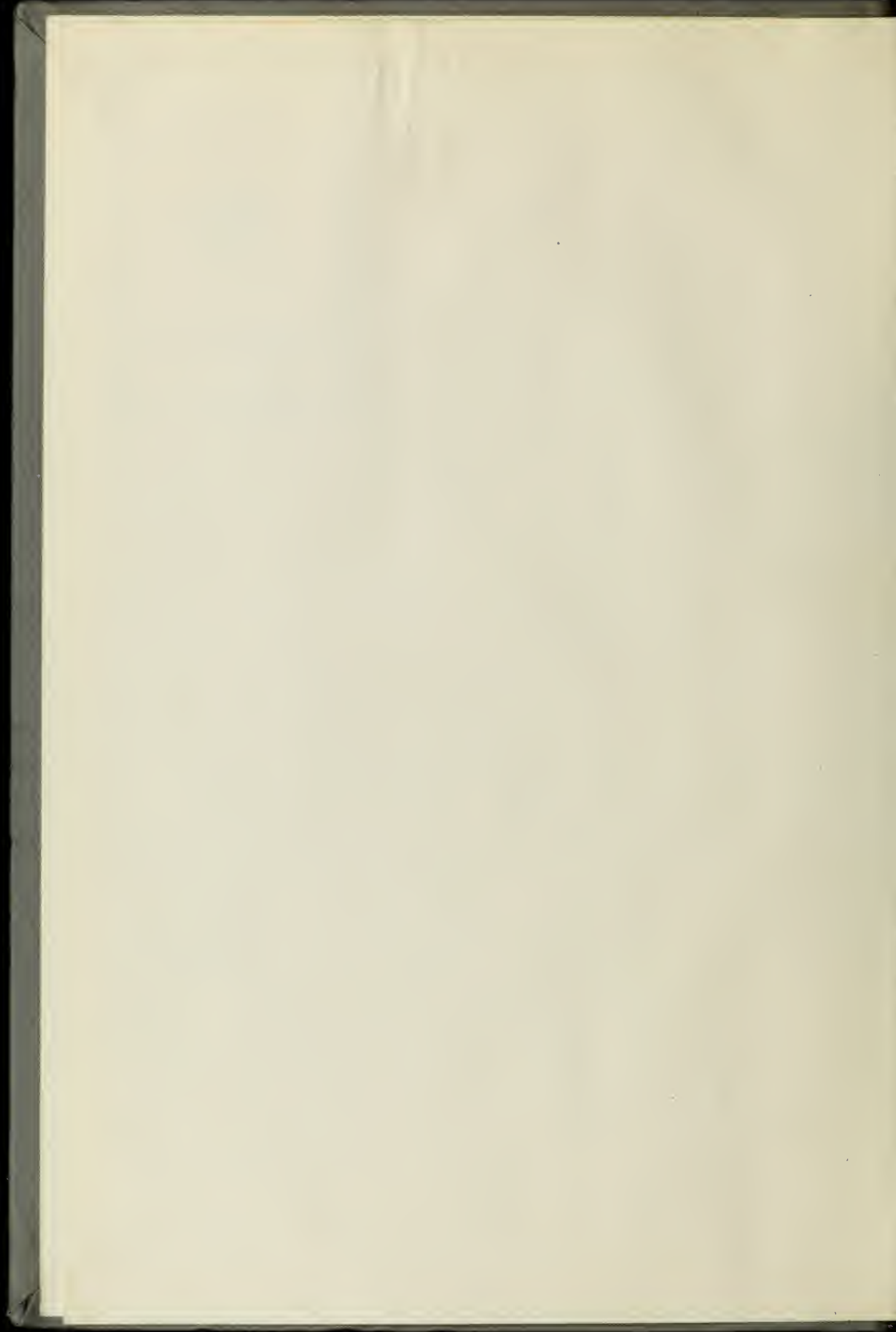


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THE CHARLATAN.

Comic Opera
in Three Acts.

Book by

CHARLES KLEIN,

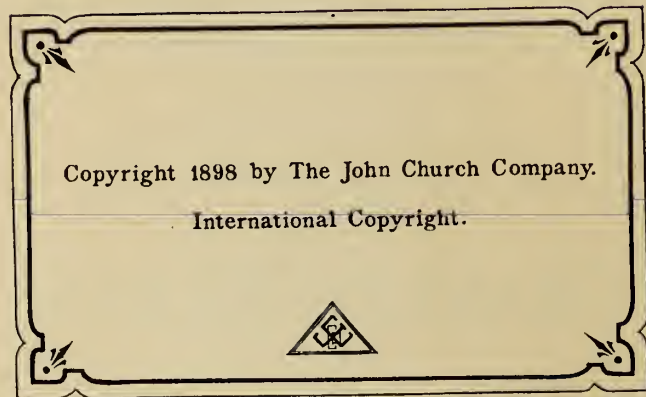
Music by

JOHN PHILIP SOUSA.



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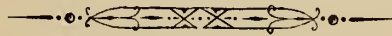
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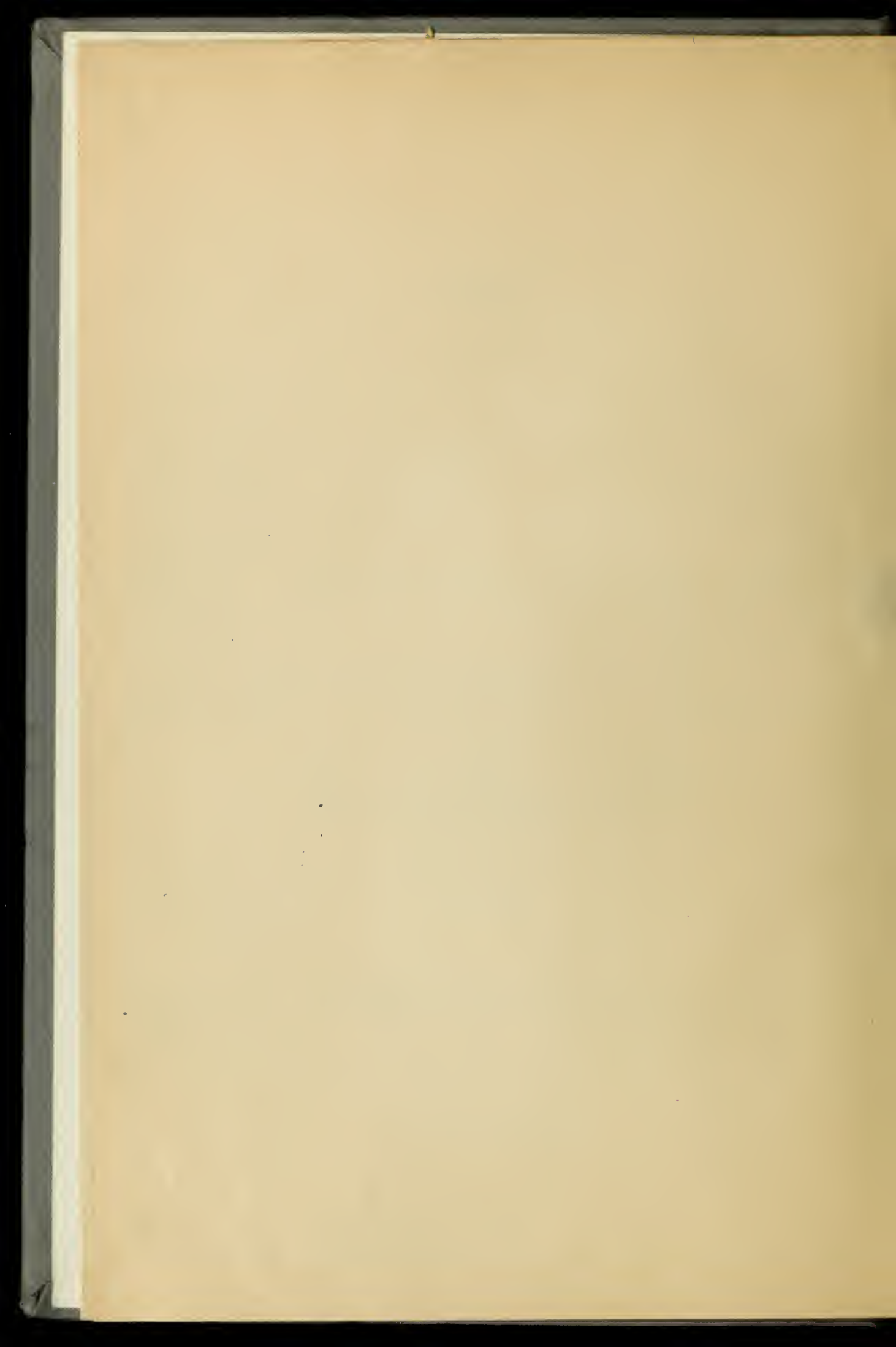
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GRAND DUKE.	<i>ARTHUR CUNNINGHAM.</i>
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SKOBELOFF.	<i>C. ARTHUR.</i>
ANNA.	<i>NELLA BERGEN.</i>
KATRINKA.	<i>ALICE JUDSON.</i>
SOPHIA.	<i>KATHERINE CARLISLE.</i>
GRAND DUCHESS.. . . .	<i>ADINE BOUVIERE.</i>

LOCALE. Russia.

TIME. Present Century.

Originally presented August 29th, 1898, under the management of . E. R. REYNOLDS.
 Produced under the stage direction of H. A. CRIPPS.
 Director of Music, PAUL STEINDORFF.





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The Charlatan.

Comic Opera in Three Acts.



OVERTURE.

Book by CHARLES KLEIN.

Music by JOHN PHILIP SOUSA.

Moderato.

Con spirito.

f *p*

f

ff

Andante.

con espressione.

3/4

3/4

3/4

First system of musical notation, consisting of a treble and bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat).

Second system of musical notation, including a piano (*pp*) dynamic marking. The notation continues with treble and bass clefs, showing a mix of chords and melodic lines.

Third system of musical notation, starting with the tempo marking "Allegro marziale." It includes performance instructions such as *rit.*, *pp cresc.*, and *a poco*. The system also features a change in key signature to two sharps (D major) and a change in time signature to 6/8.

Fourth system of musical notation, including markings for *a poco* and *a*. The notation continues with treble and bass clefs, showing a mix of chords and melodic lines.

Fifth system of musical notation, including markings for *a* and *poco*. The notation continues with treble and bass clefs, showing a mix of chords and melodic lines.

Sixth system of musical notation, including a fortissimo (*ff*) dynamic marking. The notation continues with treble and bass clefs, showing a mix of chords and melodic lines.

First system of musical notation. The treble clef staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass clef staff contains a rhythmic accompaniment of eighth notes, primarily G3 and A3. A dynamic marking of *p* is present at the beginning.

Second system of musical notation. The treble clef staff continues the melodic line with a half note A4, followed by quarter notes B4, C5, and B4. The bass clef staff continues the eighth-note accompaniment. A slur is placed over the first two measures of the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with quarter notes B4, C5, and B4, followed by eighth notes A4 and G4. The bass clef staff continues the accompaniment. A dynamic marking of *ff* is present in the third measure.

Fourth system of musical notation. The treble clef staff has a melodic line with quarter notes A4, B4, and C5, followed by a half note B4. The bass clef staff continues the accompaniment. A slur is placed over the last two measures of the treble staff.

Fifth system of musical notation. The treble clef staff features a melodic line with quarter notes B4, C5, and B4, followed by quarter notes A4 and G4. The bass clef staff continues the accompaniment. A slur is placed over the last two measures of the treble staff.

Sixth system of musical notation. The treble clef staff contains a melodic line with quarter notes G4, A4, and B4, followed by quarter notes C5, B4, and A4. The bass clef staff continues the accompaniment. A dynamic marking of *pp* is present at the beginning.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some rests, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with a fermata over a note, and the bass staff continues with chords and eighth notes.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes, and the bass staff features a more complex accompaniment with chords and eighth notes. A dynamic marking of *mf* is present.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes, and the bass staff features a complex accompaniment with chords and eighth notes. A dynamic marking of *ff* is present.

Sixth system of musical notation. The treble staff has a melodic line with eighth notes, and the bass staff features a complex accompaniment with chords and eighth notes. A dynamic marking of *dim.* and the word *cal-* are present.

- an - do.

Andante.

dolce e sostenuto.

p

mf

expression mf

8

L'istesso tempo.

ff

p

6/8

crescendo a poco a poco

p

First system of musical notation. The treble clef staff contains a melodic line with a fermata and a sharp sign above it. The bass clef staff contains a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The treble clef staff has a fermata with a sharp sign. The bass clef staff features a dynamic marking of *ff* (fortissimo) and continues with eighth-note accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff has a dynamic marking of *p* (piano) and continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff has a dynamic marking of *ff* (fortissimo) and continues with eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with a fermata and a sharp sign. The bass clef staff continues with eighth-note accompaniment.

Musical score for piano, consisting of six systems of two staves each. The music is in D major and 2/4 time. The first system features accents (^) over the first four notes of the right hand. The second system includes a fortissimo (*ff*) dynamic marking. The fifth system has a fermata over the first two notes of the right hand. The sixth system concludes with slurs and fingerings (2) over the final notes of both hands.

Con spirito.

15

accelerando.

ff

Act I.

- a. Chorus: "Mountebanks, come waken from your dreaming."
 b. Recitative: "Good morning."
 c. Ballad: "She was a maid of sweet simplicittee."
 d. Solo, Quadrille and Chorus: "The philosophic tale is told."

BORIS, SKOBELOFF AND MIXED CHORUS.

N^o 1.

Allegretto con spirito.

f con forza

f

tr

accelerando

pp

CHORUS.
SOPRANOS.

TENORS.

BASSES.

Moun - te banks, come wa - ken from your

Moun - te banks, come wa - ken from your

piu pesante.

ff

dream-ing, Golden dawn is break-ing in the sky. Push and hus - tle, Noise and

dream-ing, Golden dawn is break-ing in the sky. Push and hus - tle, Noise and

bus - tle, Is in keep - ing with the day. Palpi - ta - ting hearts with hopes are

bus - tle, Is in keep - ing with the day. Palpi - ta - ting hearts with hopes are

f

teem-ing, For your posters one and all im - ply You have new acts, And a
 teem-ing, For your posters one and all im - ply You have new acts, And a

Giacoso e piu

few acts, Worth a for - tune in their way. So, beat the drum,
 few acts, Worth a for - tune in their way. So, beat the drum,

f piu anima

anima.
 Sound the horn, And let your bark - ers rend the air; In crowds we come
 Sound the horn, And let your bark - ers rend the air; In crowds we come

On this morn, To see the coun-try fair. So, beat the drum,
 On this morn, To see the coun-try fair. So, beat the drum,

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The lyrics are: "On this morn, To see the coun-try fair. So, beat the drum,". The piano accompaniment features a steady bass line and a treble line with eighth and sixteenth notes.

Sound the horn, And let your bark-ers rend the air; In crowds we come
 Sound the horn, And let your bark-ers rend the air; In crowds we come

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "Sound the horn, And let your bark-ers rend the air; In crowds we come". The piano accompaniment includes a melodic line in the treble clef and a supporting bass line.

On this morn, To see the coun-try fair, Slim ac - ro - bats we a -
 On this morn, To see the coun-try fair, Slim ac - ro - bats we a -

The third system features two vocal staves and piano accompaniment. The lyrics are: "On this morn, To see the coun-try fair, Slim ac - ro - bats we a -". The piano accompaniment includes a dynamic marking of *f* (forte) and a section marked *p leggiero* (piano, light). The key signature remains one sharp.

dore, But beard-ed la - dies are a bore; The fe - male with the i - ron

dore, But beard-ed la - dies are a bore; The fe - male with the i - ron

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The music is in G major and 4/4 time. The lyrics are: "dore, But beard-ed la - dies are a bore; The fe - male with the i - ron".

jaw, We do not care to see. The pig that knows the

jaw, We do not care to see. The pig that knows the

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The music is in G major and 4/4 time. The lyrics are: "jaw, We do not care to see. The pig that knows the".

al - pha - bet, And plays back gam-mon and rou-lette, And grinds The day when

al - pha - bet, And plays back gam-mon and rou-lette, And grinds The day when

The third system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom staff is a piano accompaniment in bass clef. The music is in G major and 4/4 time. The lyrics are: "al - pha - bet, And plays back gam-mon and rou-lette, And grinds The day when".

you'll for - get," Is what we want to see. So, beat the drum,

you'll for - get," Is what we want to see. So, beat the drum,

Sound the horn, And let your bark-ers rend the air. In crowds we come

Sound the horn, And let your bark-ers rend the air. In crowds we come

SKOBELOFF. Moderato.

Good morning. For your

On this morn, To see the coun-try fair. Good-morn-ing.

On this morn, To see the coun-try fair. Good-morn-ing.

Moderato.

spe - cial in - for - ma - tion, I ad - vance this dec - la - ra - tion, My dra -

ma - tic ag - gre - ga - tion Is a peach. I have

p
Is a peach.

Is a peach.

plays gro - tesque and fun - ny, Some are Eng - lish, there - fore pun - ny, So step

PARLANTE.

up and pay your mon - ey, I be - seech! My first will

List, his speech!

List, his speech!

The first system of music features a vocal line in G major with a treble clef and a key signature of one sharp. The lyrics are "up and pay your mon - ey, I be - seech! My first will". Below the vocal line are three staves for piano accompaniment, also in G major. The piano part consists of chords and single notes, with the lyrics "List, his speech!" appearing on the second and third staves.

Recit.

be the beautifully sentimental though slightly problematic
play, entitled "Alphonzo the Brave, and the fair Imo - - gene." How will the

ff
We object.

ff
We object.

ff

The second system begins with a recitative section. The vocal line starts with a whole note G4, followed by a series of eighth notes. The lyrics are "be the beautifully sentimental though slightly problematic play, entitled 'Alphonzo the Brave, and the fair Imo - - gene.' How will the". Below the vocal line are three staves for piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords, with the lyrics "We object." appearing on the second and third staves. The dynamic marking *ff* (fortissimo) is present.

Recit.

The third system continues the piano accompaniment from the previous system. It features a treble and bass clef for the piano part, with a key signature of one sharp. The music consists of chords and single notes, continuing the rhythmic pattern established in the second system.

strange adventures of "Jack and the Bean." Then Cym - be - line. Or

We object. No!

We object. No!

f

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in G major and 2/4 time. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

piu lento

Lo - hen - grin. Then some-thing wa - ter - y and wav - y, A

No! No!

No! No!

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The tempo is marked *piu lento*. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

pan - o - ram - a of the na - vy - A play that deals with scenes most martial, To
 (Enter Prince Boris.)

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics 'pan - o - ram - a of the na - vy - A play that deals with scenes most martial, To'. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a steady bass line. The key signature has one sharp (F#) and the time signature is 4/4.

sol - dier but - tons maids are partial.

piu vivo

Prince Bo - ris shall se - lect the play, His

Prince Bo - ris shall se - lect the play, His

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with the lyrics 'sol - dier but - tons maids are partial.' and then repeats 'Prince Bo - ris shall se - lect the play, His' on two different staves. The piano accompaniment continues with a steady bass line and a melodic line in the right hand. The key signature has one sharp (F#) and the time signature is 4/4.

BORIS.

We will
 choice and wish we'll all o - bey.
 choice and wish we'll all o - bey.

Moderato. *rit.*
 have the story of the faith - less knight and the phil - o-soph - ic

pp

Moderato semplice.
 maid:— "She was a maid of sweet sim- pli - ci - tee,

Ah—
 Ah—

Moderato semplice.

BORIS.

He was a Knight of
me! Ah— me!
me! Ah— me!

The first system of the musical score consists of four staves. The top staff is the vocal line for Boris, starting with a whole rest followed by the lyrics "He was a Knight of". The second and third staves are vocal lines for other characters, both with lyrics "me! Ah— me!". The fourth staff is the piano accompaniment, featuring a melodic line in the right hand and a harmonic line in the left hand.

an-cient fam-i - lee. He
Ah— me! Ah— me!
Ah— me! Ah— me!

The second system of the musical score continues from the first. The vocal line for Boris has the lyrics "an-cient fam-i - lee." and "He". The other two vocal lines have lyrics "Ah— me!". The piano accompaniment continues with a similar melodic and harmonic structure.

BORIS.

swore his heart was hers for - ev - er, And that he'd nev - er, Their love-ties

sev - er, Her joy would be his one en - deav - or. But, lack - a -

day he left her all for - lorn. And then she sighed, And softly

cried. "Why was I born?" Love dies

when win-try skies are gray, And dead and dy - ing are the flow - ers,

Love sighs, and if he's wise he'll say, "The winter's gone, I'll wait for sum-mer

show - ers?"

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

dead and dy - ing are the flow - ers, Love sighs,

dead and dy - ing are the flow - ers, Love sighs,

The first system of the musical score consists of four staves. The top staff is a vocal line with a whole rest. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#).

and if he's wise he'll say, "The win - ter's gone, I'll wait for sum - mer

and if he's wise he'll say, "The win - ter's gone, I'll wait for sum - mer

The second system of the musical score consists of four staves. The top staff is a vocal line with a whole rest. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#).

BORIS.

The jilt - ed maid - en dried her weeping eyes.

show - ers."

Ah

show - ers."

Ah

"A fool is she, who

me!

Ah me!

me!

Ah me!

for a false love sighs? There

Ah me! Ah me!

Ah me! Ah me!

came a-noth-er gal-lant woo - ing, And soft - ly coo - ing, And like wise

su - ing— Her wed - ding ring she's fond - ly view - ing, Which proves its

good to have philos - o - phy. If she had moped, Or mis-an-

throped, Shéd sin-gle be. Love dies

when win-try skies are gray, And dead and dy - ing are the flow - ers.

Love sighs, and if he's wise he'll say, "The win-ter's gone, I'll wait for sum-mer

show - ers."

Love dies when win - try skies are gray, And

Love dies when win - try skies are gray, And

dolce

dead and dy - ing are the flow - ers. Love sighs

dead and dy - ing are the flow - ers. Love sighs

and if he's wise he'll say "The win - ter's gone I'll wait for sum - mer

and if he's wise he'll say "The win - ter's gone I'll wait for sum - mer

and if he's wise he'll say "The win - ter's gone I'll wait for sum - mer

Allegretto.

show - ers" The phil - o - soph - ic play is told, And

show - ers"

show - ers"

Allegretto.

pp

as the sub-ject's rath - er old, We all are anx - ious to be-hold Your

dan-cers brought from France. You call them mar-vels of the age, The

won - ders of the mod - ern stage, The pres - ent con - ti - nent - al rage, — So

SKOBELOFF.

Su - zette, Goo - goo!

let us see them dance.

Clar - ette, Jou - jou

DANCE.

Allegretto a la quadrille.

Piano accompaniment for the first system of music, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes dynamic markings *ff* and *p*.

Piano accompaniment for the second system of music, continuing the piece with a treble and bass clef and a key signature of one sharp (F#).

Animato.

Piano accompaniment for the third system of music, marked *Animato.* and *ff*, featuring a treble and bass clef and a key signature of one sharp (F#).

Piano accompaniment for the fourth system of music, continuing the *Animato.* section with a treble and bass clef and a key signature of one sharp (F#).

BORIS. (To a group of girls.)

Vocal and piano accompaniment for the song "BORIS". The vocal line is in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a bass clef with a key signature of one sharp (F#). The lyrics are:

Bright eyes glanc - - - ing,
 Beat the drum, Sound the horn, And let your bark - ers rend the air, In
 Beat the drum, Sound the horn, And let your bark - ers rend the air, In

The piano accompaniment includes a *ff* dynamic marking.

Bright eyes danc - - - ing, Oh,
 crowds we come On this morn, To see the coun - try fair. So,
 crowds we come On this morn, To see the coun - try fair. So,

The first system of the musical score consists of four staves. The top staff is a vocal line in G major with lyrics: "Bright eyes danc - - - ing, Oh,". The second and third staves are vocal lines with lyrics: "crowds we come On this morn, To see the coun - try fair. So,". The fourth staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

•maids en - - - tranc - - - ing,
 beat the drum, Sound the horn, And let your bark - ers rend the air, So,
 beat the drum, Sound the horn, And let your bark - ers rend the air, So,

The second system of the musical score consists of four staves. The top staff is a vocal line in G major with lyrics: "•maids en - - - tranc - - - ing,". The second and third staves are vocal lines with lyrics: "beat the drum, Sound the horn, And let your bark - ers rend the air, So,". The fourth staff is a piano accompaniment in G major, continuing the rhythmic pattern from the first system.

I _____

beat the drum, Sound the horn, In crowds we come On this morn, So,

beat the drum, Sound the horn, In crowds we come On this morn, So,

8

accompaniment with piano (p) and forte (f) markings.

love _____ I _____

beat the drum, Sound the horn, So, beat the drum and sound the horn, In

beat the drum, Sound the horn, So, beat the drum and sound the horn, In

8

accompaniment with piano (p) and forte (f) markings, and an *accel.* marking.

love _____ thee _____ love

crowds we come this mer - ry morn, To see _____ the

crowds we come this mer - ry morn, To see _____ the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of three staves. The first staff has the lyrics "love _____ thee _____ love". The second and third staves have the lyrics "crowds we come this mer - ry morn, To see _____ the". The piano accompaniment is written for the right and left hands, with the right hand playing a melody and the left hand providing harmonic support.

thee. _____

fair. _____

fair. _____

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of three staves. The first staff has the lyrics "thee. _____". The second and third staves have the lyrics "fair. _____". The piano accompaniment continues with the right hand playing a melody and the left hand providing harmonic support.

- a. Introduction and Solo: "As the agent."
 b. Song and Chorus: "Pluto's Partner I."

KATRINKA, DEMIDOFF AND MIXED CHORUS.

No. 2.

Moderato.

(Behind the scene.)

(Enter Katrinka.) *a tempo.*

KATRINKA.

mf As the a - gent in advance of Dem - i - doff the Grand, Ma -

gi-cian to the Czar, The on-ly liv-ing star Who keeps a pri-vate car and band, I

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "gi-cian to the Czar, The on-ly liv-ing star Who keeps a pri-vate car and band, I". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the right hand and a bass line with some longer notes in the left hand.

have the hon - or to announce he will be here to - day. As a

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "have the hon - or to announce he will be here to - day. As a". The piano accompaniment continues with the same rhythmic pattern as the first system.

sei - en-tif-ic seer, He rankswitha - ny peer Thro'-out this hemisphere, we say. I

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "sei - en-tif-ic seer, He rankswitha - ny peer Thro'-out this hemisphere, we say. I". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

hear his foot-falls' mu-sic com - ing near.

CHORUS. f

Hur - rah for

Hur - rah for

The first system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "hear his foot-falls' mu-sic com - ing near." The second and third staves are vocal lines for a chorus, both with the lyrics "Hur - rah for". The fourth staff is a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings including *f* and *ff*.

The man of

Dem - i - doff! Mas - ta - don - ic Dem - i - doff!

Dem - i - doff! Mas - ta - don - ic Dem - i - doff!

The second system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "The man of". The second and third staves are vocal lines for a chorus, both with the lyrics "Dem - i - doff! Mas - ta - don - ic Dem - i - doff!". The fourth staff is a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings including *p*.

mys - ter - y will now ap - - pear!

Hur - - rah for

Hur - - rah for

Detailed description: This system contains the first two systems of music. The first system has a vocal line with the lyrics 'mys - ter - y will now ap - - pear!' and a piano accompaniment. The second system has two vocal lines and a piano accompaniment, with the lyrics 'Hur - - rah for' appearing on both. Dynamics include *f* and *ff*. The piano part features trills (*tr*) and a final *ff* chord.

Get your purs - es

Dem - i - doff! Un - la - con - ic Dem - i - doff!

Dem - i - doff! Un - la - con - ic Dem - i - doff!

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with the lyrics 'Get your purs - es' and a piano accompaniment. The fourth system has two vocal lines and a piano accompaniment, with the lyrics 'Dem - i - doff! Un - la - con - ic Dem - i - doff!' on both. Dynamics include *p*. The piano part features accents (^) and a *p* dynamic.

(Enter Demidoff.)

read - y all, — Same price for the short as tall, I hear my

Detailed description: This system contains the fifth system of music. It has a vocal line with the lyrics '(Enter Demidoff.) read - y all, — Same price for the short as tall, I hear my' and a piano accompaniment. Dynamics include *f*. The piano part features a *f* dynamic and a final chord with a fermata.

mas-ter call, Great Dem - i - doff is here.

CHORUS.

He hears his

He hears his

The first system of the score consists of five staves. The top staff is a vocal line with the lyrics "mas-ter call, Great Dem - i - doff is here." The second and third staves are vocal lines for a chorus, with the lyrics "He hears his" and "He hears his" respectively. The bottom two staves are piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

DEMIDOFF. *ritard.*

Ah

mas-ter call, Great Dem - i - doff is here!

mas-ter call, Great Dem - i - doff is here!

The second system of the score consists of five staves. The top staff is a vocal line with the lyrics "Ah" and a melodic line. The second and third staves are vocal lines with the lyrics "mas-ter call, Great Dem - i - doff is here!" and "mas-ter call, Great Dem - i - doff is here!" respectively. The bottom two staves are piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

Allegretto con bravoura.

Plu - to's part-ner I, Lord of Earth and Sky, Prince of witch-er - y,

p

Dem - i - doff the Grand! Light - ning's fier - y flash, Thun - der's

p

aw - ful crash, O - cean's cease - less splash, O - bey my com - mand.

p

KATRINKA.
dolce.

Sweet - faced fai - ry maids, Sprites from syl - van glades,

p

DEMIDOFF.

Sweet - faced fai - ry maids, Sprites from syl - van glades,

p

Imps of mot - ley shades, Come at his sign.

Imps of mot - ley shades, Come at my sign.

DEMIDOFF. *Con spirito.*

I am the sev - enth

son of a sev - enth son, Like - wise a Sun - day child.

To say in ma - gic arts I am num - ber one, Is

stat - ing it quite mild!

CHORUS. *ff* He is the

He is the

sev - enth son of a sev - enth son, Like - wise a Sun - day

sev - enth son of a sev - enth son, Like - wise a Sun - day

child. To say in ma - gic arts he is num - ber

child. To say in ma - gic arts he is num - ber

one, Is stat - ing it quite mild.

one, Is stat - ing it quite mild.

DEM.

Oc - cult sci - en - ces, As - tral al - li - an - ces, Sky - born af -

p

fi - an - ces, I know by rote. Brim - stone ser - e - nades,

p

Filled with French roulades, Sung by Styg - ian shades, I whis - tle by

KATRINKA.

He knows where there lies Wealth watched by mer-maid's eyes;
note. I know where there lies Wealth watched by mer-maid's eyes;

When the At-lan-tic dries, All will be thine.
When the At-lan-tic dries, All will be mine.

Con spirito.

I am the sev - enth son of a sev - enth

son, Like - wise a Sun - day child. To

say in ma - gic arts I am num - ber one, Is stat - ing

it quite mild.

He is the sev - enth

CHORUS. ff

He is the sev - enth

ff

Like - wise a Sun - day child.

son of a sev - enth son, Like - wise a Sun - day child.

son of a sev - enth son, Like - wise a Sun - day child.

Is

To say in ma - gic arts he is num - ber one, Is

To say in ma - gic arts he is num - ber one, Is

stat - ing it quite mild.

stat - ing it quite mild.

stat - ing it quite mild.

Quartette: "Social Laws."

ANNA, KATRINKA, DEMIDOFF AND JELICOFF.

No. 3.

Allegretto grazioso.

DEMIDOFF.

The musical score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The vocal line includes lyrics in English. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more active treble line. The vocal line is written in a single staff with a treble clef. The lyrics are: "nav - i - ga - tor sail - ing on the seas that bound the O - ri - en - tal King - dom's far a - way Ja - pan they have a cus - tom which I hope will nev - er leave their shores, Once vis - it - ed a Chi - nese cit - y where they had the land, The Jap - a - nese do not in - dulge in os - cu - la - tion, odd - est kind of so - cial laws. If a - ny stran - ger ei - ther on the lip or hand. The cus - tom - a - ry".

nav - i - ga - tor sail - ing on the seas that bound the O - ri - en - tal King - dom's
far a - way Ja - pan they have a cus - tom which I hope will nev - er leave their

shores, Once vis - it - ed a Chi - nese cit - y where they had the
land, The Jap - a - nese do not in - dulge in os - cu - la - tion,

odd - est kind of so - cial laws. If a - ny stran - ger
ei - ther on the lip or hand. The cus - tom - a - ry

took a fan - cy to a house and hung his hat up - on the gate, The
sweet good-night that lovers use, When swinging on the gar - den - gate, Is

prop - er ca - per for the man who lived within was to go out and med - i -
sim - ply to rub nos - es once, or may be twice, And then sit down and med - i -

KATRINKA.

tate. Sup - pose the stran - - ger liked the place and stayed a
tate. Sup - pose his nose is of the ver - y Ro - man -

year, Would hub - - by break the so - cial law and in - ter -
esque, And hers, a pug, quite lil - li - pu - tian and gro -

ANNA.

KATRINKA.

JELICOFF.

DEMIDOFF.

In - ter -
And gro -

tere?
tesque?

In - ter - fere?
And gro - tesque?

In - ter - fere? In - ter -
And grotesque? And gro -

In - ter -
And gro -

In - ter - fere?
And gro - tesque?

In - ter - fere?
And gro - tesque?

In - ter -
And gro -

tere? Why, bless your soul! he'd slap his chest in ex - ul - ta - tion
tesque? Why, in that case the du - ty of the lov - er is to

tere? Why, bless your soul! he'd slap his chest in ex - ul - ta - tion
tesque? Why, in that case the du - ty of the lov - er is to

tere? Why, bless your soul! he'd slap his chest in ex - ul - ta - tion
tesque? Why, in that case the du - ty of the lov - er is to

and in - form his dear - est friends, That med - i - ta - tion
gaze in - to his sweet - hearts' face, And plac - ing both his

and in - form his dear - est friends, That med - i - ta - tion
gaze in - to his sweet - hearts' face, And plac - ing both his

and in - form his dear - est friends, That med - i - ta - tion
gaze in - to his sweet - hearts' face, And plac - ing both his

as a rec - re - a - tion, ev - ery oth - er form of joy trans - cends. And
hands up - on her shoul - ders, in a sort of Jap - a - nese em - brace. In_

as a rec - re - a - tion, ev - ery oth - er form of joy trans - cends. And
hands up - on her shoul - ders, in a sort of Jap - a - nese em - brace. In_

as a rec - re - a - tion, ev - ery oth - er form of joy trans - cends. And
hands up - on her shoul - ders, in a sort of Jap - a - nese em - brace. In_

then with phil - o - soph - ic at - ti - tude, on e - ti - quette and so - cial laws he'd
form her, as his nose com - pared to hers is ten or may be fif - teen times as

then with phil - o - soph - ic at - ti - tude, on e - ti - quette and so - cial laws he'd
form her, as his nose com - pared to hers is ten or may be fif - teen times as

then with phil - o - soph - ic at - ti - tude, on e - ti - quette and so - cial laws he'd
form her, as his nose com - pared to hers is ten or may be fif - teen times as

prate, While in the house the stran - ger most con - tent - ed stays and
great, That she should have a start of twen - ty rubs while he would

prate, While in the house the stran - ger most con - tent - ed stays and
great, That she should have a start of twen - ty rubs while he would

prate, While in the house the stran - ger most con - tent - ed stays and
great, That she should have a start of twen - ty rubs while he would

does not have to med - i - tate.
wait his turn and med - i - tate.

does not have to med - i - tate.
wait his turn and med - i - tate.

does not have to med - i - tate.
wait his turn and med - i - tate.

does not have to med - i - tate.
wait his turn and med - i - tate.

dr
p
DANCE.

Scene: "Venus, Goddess of Love?"

ANNA, KATRINKA, BORIS, DEMIDOFF AND CHORUS.

N^o 4.

Moderato misterioso. *DEM.*

Cabal - - la!

Ab-dal - - la!

Ha - wo - - ka! Su - - lon!

pp *sf* *lunga* *ff*

CHORUS.

Ha - wo - ka Su - lon!

Ha - wo - ka Su - lon!

Con spirito.

Ca-bal - - la Ven - - us,

God - dess of Love, opwide thy shell-like ears, And by the mem'ry

of thy loves, The coo - - ing of thy snow-y doves, I, Dem - - i -

doff the Great, Mum - bo, Jumbo of the Seers, Di - rect you, Ex -

pect you, By mystic sign and magic rite To send his heart's de -

piu rit. e forza

light of fu - ture years. *ritard.*

Oh migh - ty seer, hark! she

Oh migh - ty seer, hark! she

rit.

ap - - pears!

ap - - pears!

dim. ritard.

Andante sostenuto.

ANNA.
con espressivo.

Love's the plea-sure, Love's the pain,

ppp

Love's the sick - le, Love's the grain, Love's the sun-shine, Love's the rain,

Love is ev' - ry - thing.

BORIS.

Oh, visions from the realms of light, My

dream of love so fair, so sweet, Bright, guid-ing star of sum - mer night, With -

ANNA. *a tempo*

Ah Ah

KATRINKA.

BORIS. *piu rit.* *a tempo* Love's the pleasure, Love's the pain,
out thee, life is in com - plete.

DEMIDOFF.

CHORUS. *pp* Love's the pleasure, Love's the pain,

SOPHIA WITH ALTOS. Love's the pleasure; Love's the pain,

GOGOL WITH BASSES. Love's the pleasure, Love's the pain,

rit. *a tempo.* *pp*

Ah

Love's the sick - le, Love's the grain, Love's the sun - shine,

Ah

Love's the sick - le, Love's the grain, Love's the sun - shine,

Love's the sick - le, Love's the grain, Love's the sun - shine,

Love's the sick - le, Love's the grain, Love's the sun - shine,

Love's the sick - le, Love's the grain, Love's the sun - shine,

dim.

Love is ev - 'ry - thing, Love,

Love's the rain, Love is ev - 'ry - thing, Love is ev - 'ry -

Love is ev - 'ry - thing, Love is ev - 'ry -

Love's the rain, Love is ev - 'ry - thing, Love is ev - 'ry -

Love's the rain Love is ev - 'ry - thing, Love is ev - 'ry -

Love's the rain Love is ev - 'ry - thing, Love is ev - 'ry -

dim.

calando.

Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

calando.

thing, Love is ev - 'ry - thing.

thing, Love is ev - 'ry - thing.

calando.

Solo and Chorus: "When the wintry moon is bright!"

ANNA, KATRINKA, SOPHIA, JELICOFF, DEMIDOFF, GOGOL AND CHORUS.

Nº 5.

Allegretto con spirito.

pp

p

cresc. *poco - a -*

sempre staccato.

poco

poco crescendo

Con spirito.

ff

ff

First system of piano introduction. Treble clef, key signature of two flats (B-flat, E-flat). The music consists of a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

Second system of piano introduction. Treble clef, key signature of two flats. The right hand features chords with accents (^) and a trill-like figure. The left hand continues with eighth notes. A dynamic marking of *mf* is present. The system concludes with an 8-measure rest and a final chord.

ANNA.

Vocal entry and piano accompaniment for the first line of lyrics. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. Dynamics include *p* and *v*.

When the win'-try moon is bright, And the cur-tain of the
vil-lage on the hill, By the turn-pike and the

Vocal entry and piano accompaniment for the second line of lyrics. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. Dynamics include *mf*.

night Is il-lum-in'd by the stars that shy-ly twink-
rill, Crack-ling o'er the ice that by our weight is bend

le, When the frost is in the air And the snow lies ev'-ry
ing, Turn-ing for the home-ward race, See the steeds with care-less

where, There's no mu - sic like the sleigh-bells mer - ry tink - - -
grace Through the snow-drift in the val - ley soft - ly wend - - -

le. Hear the hors - es as they neigh! They are tell - ing in their
ing. Quick a - gain a - way we speed, Each one try - ing for the

way That we should be off be - fore the moon re - tir - es for the
lead, While the moon grows dim and dim-mer and the shadows fill the

night. Hear the jin - gle of the bells Faint - ly ech - o in the
 night. "Catch us if you can," we cry, As like light - ning we dash

dells.
 by. Yo - ho, read - y! yo - ho, stead - y! yo - ho, read - y! yo - ho

accel *poco* *a*

poco *cresc.*
 stead - y! read - y! Yo - ho, yo - ho, yo - ho,

poco *cresc.* *f*

yo - ho, yo - ho, yo - ho, yo - ho,

yo - ho, Hear us shout - ing with

de - - - light On! *mf*

see the horses gai - ly speed - ing, On! o - ver roads be -

deck'd with snow, On! now our steeds are brave - ly

ANNA.

lead - ing, O - ver hill and dale we mad - ly go.

KATRINKA AND SOPHIA.

JELICOFF.

DEMIDOFF AND GOGOL.

Yo - ho - ! Yo - -

On! see the hors-es gai - ly speed - ing, On,

On! see the hors-es gai - ly speed - ing, On,

On! see the hors-es gai - ly speed - ing, On,

On! see the hors-es gai - ly speed - ing, On,

ff

ho! Yo - - ho!

o - ver roads be - deck'd with snow, On! now our steeds are

o - ver roads be - deck'd with snow, On! now our steeds are

O - ver roads be - deck'd with snow, On! now our steeds are

O - ver roads be - deck'd with snow, On! now our steeds are

brave - ly lead - ing, O-ver hill and dale we mad - ly go. Thro' the

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

brave - ly lead - ing, O-ver hill and dale we mad - ly go.

2

mad - - ly go.
mad - - ly go.
mad - - ly go.
mad - - ly go.
mad - - ly go.
mad - - ly go.

Detailed description: This section contains six vocal staves. The first three staves are for three different vocal parts (Soprano, Alto, Tenor), and the last three are for three different vocal parts (Soprano, Alto, Tenor). Each staff has the lyrics 'mad - - ly go.' written below it. The music is in a key with two flats and a 2/4 time signature. A first ending bracket with the number '2' is placed above the first staff.

ff

Detailed description: This section shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a steady bass line. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Detailed description: This section contains two systems of empty musical staves. Each system has three vocal staves (Soprano, Alto, Tenor) and two piano staves (treble and bass clef).

Detailed description: This section shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The right hand features chords with accents (^) and moving lines. The left hand plays a steady bass line with some chordal accompaniment.

Finale I.

Solo and Chorus: "Love's the pleasure, Love's the pain!"

ANNA, KATRINKA, BORIS, JELICOFF, DEMIDOFF, GOGOL AND CHORUS.

No 6.

Andante. BORIS.

Love's the pleasure,

Love's the pain, Love's the sick - le, Love's the grain, Love's the sun-shine,

ritard. Agitato.
ANNA (aside to Dem.)

Love's the rain, Love is ev - 'ry - thing. He's such a nice young man, I

ritard. *f*

hate to grieve him; To lead him on would be but to de - ceive him.

Fa - ther, I can - not do it! Some day, I'll sad - ly rue it.

.DEMIDOFF.

My

ANNA. (To Dem.)

I am no Princess, but a
child, he says you are his dream, why not be - lieve him!

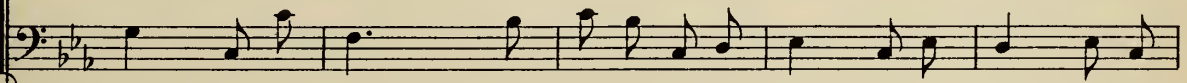
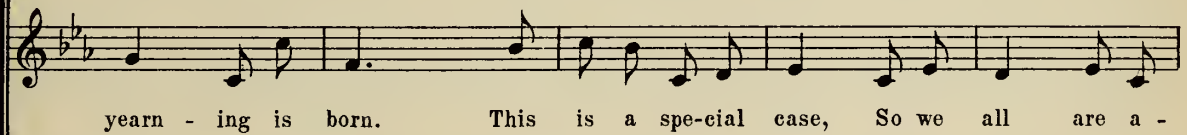
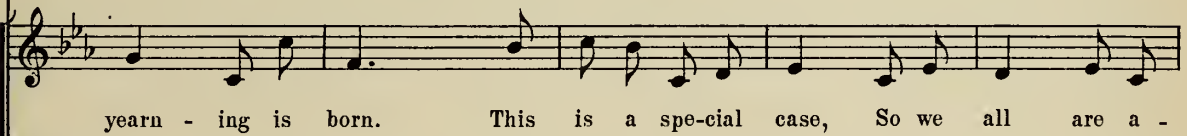
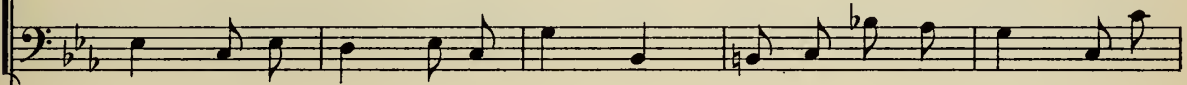
base pre - tend - er; My chance of hap - pi - ness with him is slen - der;

Find - ing my rank a swin - dle, Hate in his heart will kin - dle.
DEM.
 My

BORIS. *con passion* **Allegro.**
 O love - -
 child he'd swear a bit, and then go on a bend - er.

CHORUS.
 The sen - ti - men - tal
 The sen - ti - men - tal

Allegro.



Bright star of sum - - - mer -

fraid he May her an - ger rouse, or ex - cite her

fraid he May her an - ger rouse, or ex - cite her

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with identical lyrics. The bottom staff is a piano accompaniment line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Listesso tempo.

ANNA. (To Boris.)

Were I the offspring of a poor ma - gi - cian, And not the daugh-ter of a

night,

scorn.

scorn.

The second system consists of five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines with lyrics. The bottom staff is a piano accompaniment line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Listesso tempo.

p

The third system consists of two staves, both piano accompaniment lines. The top staff is the right hand and the bottom staff is the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

proud pa - tri - tian, Would I be quite so wit-ty? Would I ex-cite your pit-y!

DEM.

Dear

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with a fermata and the word 'Dear' at the end. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment.

BORIS (to Anna.)

Why, what a fun-ny ques-tion

Princess, you're the lim-it as a great lo-gi - cian.

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment.

(aside)

you're pro - pound - ing! I half be-lieve my love she's sly - ly sound - ing.

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with a fermata. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment.

BORIS.

Prin - cess, your mer - ry man - ner Shows you're a wit - ty plan - ner.

DEM.

My

ANNA.

No, No, I am, I

boy, the Princess' jokes are rated as a - stound - ing. — A

am — No, No, I am, I am — (To Anna
aside)

la - dy of the land, — A prin - cess to command, Don't be -

rall.

Listesso tempo.

ANNA.

Spoken (Very well.)

On, see the horses
tray me, but o-bey me.
She's a princess of the land.
She's a princess of the land.

Listesso tempo.

a tempo
f

gai - ly speed - ing On, o - ver fields be - deck'd with
snow,

On, now our steeds are brave - ly lead - ing,

O-ver hill and dale we mad - ly go. Yo - ho!

KATRINKA.

BORIS. On, see the horses

DEMIDOFF. On, see the horses

CHORUS. On, see the hors-es

On, see the hors-es

! Yo - ho!

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

gai - ly speed - ing, On, o - ver roads be - deck'd with snow,

Yo - - ho

On, now our steeds are brave - ly lead - ing, O - ver hill and

On, now our steeds are brave - ly lead - ing, O - ver hill and

On now our steeds are brave - ly lead - ing, O - ver hill and

On now our steeds are brave - ly lead - ing, O - ver hill and

dale we mad - ly go.

dale we mad - ly go.

dale we mad - ly go.

dale we mad - ly go.

dale we mad - ly go.

8

ff

The musical score is arranged in two systems. Each system contains six vocal staves (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The vocal staves are mostly empty, indicating that the vocalists are silent during this section.

Act II.

- a. Entre Acte
- b. Melodrama and Reprise.

DEMIDOFF, BORIS, GOGOL, CAPTAIN PESHOFKI AND MALE QUARTETTE.

No 7.

The musical score consists of five systems of piano accompaniment, each with a treble and bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system includes the instruction *cresc poco a poco cresc!*. The second system includes *f*. The third system includes *p leg-*. The fourth system includes *giero.*. The fifth system includes *p*. The score concludes with a final cadence in the bass staff.

p

crescendo

poco a poco.

piu animato.

pp

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a rhythmic accompaniment with eighth notes and chords. The key signature has two sharps (F# and C#), and the time signature is common time (C).

The second system continues the piece. The treble staff features a melodic line with a slight upward inflection towards the end of the system. The bass staff maintains a steady accompaniment with chords and eighth notes.

The third system includes a dynamic marking of *ff* (fortissimo) in the bass staff. The treble staff has a melodic line with some grace notes. The bass staff features a more active accompaniment with eighth notes and chords.

The fourth system shows a change in the bass line's texture, with more frequent chordal changes and eighth-note patterns. The treble staff continues with a melodic line, including some grace notes.

The fifth system features a dynamic marking of *pp* (pianissimo) in the bass staff. The treble staff has a melodic line with grace notes. The bass staff accompaniment is more rhythmic and chordal.

The sixth system is characterized by a complex, fast-moving treble staff with many sixteenth and thirty-second notes. The bass staff provides a rhythmic accompaniment with eighth notes and chords.

(Curtain.)

p piu lento e calando.

Moderato

pp

DEMI. Tempo marziale.

I am the sev - enth

p *p*

son of a sev - enth son, Like - wise a Sun - day

child. To say in mag - ic

arts I am num - ber one, Is stat - ing it quite

mild.
BORIS AND TENORS.

GOGOL, PESHOFKI
AND BASSES.

He is the sev - enth

Like - wise a Sun - day

son of a sev - enth son, Like - wise a Sun - day

child.

child, To say in mag - ic

Is stat - ing it quite

arts he is num - ber one, Is stat - ing it quite

The first system of the score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third and fourth staves are piano accompaniment, with the right hand playing a melody and the left hand playing chords and a rhythmic pattern.

(Whistle.)

mild.

mild. (Whistle.)

pp

The second system of the score consists of four staves. The top staff is a vocal line with a whistle and the instruction 'mild.'. The second staff is another vocal line with a whistle and the instruction 'mild.'. The third and fourth staves are piano accompaniment, with the right hand playing a melody and the left hand playing chords and a rhythmic pattern. The dynamic marking 'pp' is present in the third measure of the piano part.

The third system of the score consists of four staves. The top three staves are vocal lines, and the bottom staff is piano accompaniment. The piano part continues with a rhythmic pattern and chords.

The musical score is arranged in two systems. The first system consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The second system consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The vocal lines feature dotted rhythms and melodic phrases. The piano accompaniment includes chords, arpeggiated figures, and dynamic markings such as *dim* and *in*. The lyrics "u - en - do." are written under the vocal lines, and "dim - in -" is written under the piano accompaniment.

Duet and Chorus: "Before the twilight shadows."

ANNA, BORIS AND CHORUS.

N^o 8.

Sostenuto. *BORIS. p sostenuto.*

Be-fore the twi-light shad-ows change to

tints of mist-y gray, Be-fore the glinting sun-beams on the waters cease to play, The

brid-al bells will sweet-ly sound the clang-ing round-e-lay, Pro-claim-ing

to the world that we are one. To - geth - er drift - ing on life's

stream, The gold - en days, a gold - en dream, — With

love, the ev - er - con - stant theme, Till the sands of time — are

Allegretto grazioso.

run.

f (Behind the scenes.)

CHORUS (behind scenes.)

Or-ange flowers blos-som in the young bride's

Or-ange flowers blos-som in the young bride's

hair, Will the wine be sweet? Shall we taste the meat? When the

hair, Will the wine be sweet? Shall we taste the meat? When the

or-ange flow-ers blos-som in the young bride's hair, The wine is sweet, We

or-ange flow-ers blos-som in the young bride's hair, The wine is sweet, We

taste the meat, And bless the pair. La

taste the meat, And bless the pair. La

La La La

La La

La La

La La

La La Or-ange flow-ers
 La La Or-ange flow-ers

blos-som in the young bride's hair, Will the wine be sweet? Shall we
 blos-som in the young bride's hair, Will the wine be sweet? Shall we

taste the meat? When the o-range flow-ers blos-som in the young bride's
 taste the meat? When the o-range flow-ers blos-som in the young bride's

ANNA.

BORIS. To -

hair, The wine is sweet, We taste the meat, And bless the

hair, The wine is sweet, We taste the meat, And bless the

Tempo I.

geth - - er drift-ing on life's stream, The

pair. Or - ange flow-ers blos - som in her

pair. Or - ange flow-ers blos - som in her

Tempo I.

gold - - en days, a gold - en dream _____ With

hair. Or - ange flow - ers blos - som in her

hair. Or - ange flow - ers blos - som in her

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. The lyrics are: "gold - - en days, a gold - en dream _____ With".

love, the ev - er con - stant theme, Till the

hair. Or - ange flow - ers blos - som in her

hair. Or - ange flow - ers. blos - som in her

The second system continues the musical score. The vocal line starts with a half note D5, followed by quarter notes C5, B4, and A4, then a half note G4. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "love, the ev - er con - stant theme, Till the".

sands of time are run.

hair. *calando.* Or - ange flow - ers blos - som, Yes, the

hair. Or - ange flow - ers blos - som, Yes, the

p calando.

are run.

orange flowers blossom in the bride's hair.

orange flowers blossom in the bride's hair.

f

Duet: "The Matrimonial Guards".

No. 9.

KATRINKA AND DEMIDOFF.

Tempo Marziale.

The

f

Detailed description: This system contains the first four measures of the piece. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (D major) and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic. The vocal line starts with a whole rest in the first measure, followed by a quarter note in the second measure, and then a half note in the third measure. The word "The" is written above the vocal line in the third measure.

col - lege man is rol-lick-ing, fro-lick-ing all the live - long day, ——— The

p

Detailed description: This system contains measures 5 through 8. The vocal line continues with eighth notes in measure 5, quarter notes in measure 6, and a half note in measure 7. The piano accompaniment features a steady eighth-note pattern in the bass line. The dynamic is piano (*p*). The word "The" appears at the end of measure 8.

summer-y, gummer-y girl is full of joy. ——— The

Detailed description: This system contains measures 9 through 12. The vocal line continues with eighth notes in measure 9, quarter notes in measure 10, and a half note in measure 11. The piano accompaniment continues with the eighth-note pattern. The word "The" appears at the end of measure 12.

bach - el - or is prac - tic - al, tact - ic - al in his gen - ial way, — No

fran - tic - ly, an - tic - ly words does he em - ploy. — The

wid - ow laughs most mer - ri - ly, cher - ri - ly, bub - bling o'er with mirth, — No

fear - ful - ly, tear - ful - ly words she in - ter - lards. — But the

frap-per-y, snap-per-y, mut-ter-y, sput-ter-y peo - ple of this earth, Are the

mem - bers of the mat - ri-mon - ial guards. *DEM.*
The

p. *f*

long, lean hus - band and his rol - y, pol - y, bet - ter half; The

p

plain-dressed man whose wife looks like a cir - cus lith - o-graph; The

fe - male nag - ger, The cron - ic jag - ger, All are march - ing

to the mu - sic of a cry or laugh. _____

Oh, bye - - - o, my

The col - lege man is rol-lick-ing, fro-lick-ing

ba - - - by, Oh, bye - - - o, my
all the live - long day, — The summery, gummery girl is full of

babe — Oh, bye - - - o, my
joy, — The bach - e - lor is prac-ti-cal, tac-ti-cal

ba - - - by, Oh, bye - - - o, my
in his gen - ial way; — No fran-tic-ly, an-tic-ly words does he em -

babe _____ Oh, bye - - - o, ba - by

ploy. _____ The wid - ow laughs most mer - ri - ly, cher - ri - ly,

bunt - - - ing, Your fa - - ther's gone a

bub - bling o'er with mirth; _____ No fear - ful - ly, tear - ful - ly, words she in - ter -

hunt - - - ing, He's gone to get a

lards; _____ But the frap - per - y, snap - per - y, mut - ter - y, sput - ter - y,

rab - bits skin, To wrap the ba - by
 peo - ple of this earth, Are the mem - bers of the mat - ri - mon - ial

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: "rab - bits skin, To wrap the ba - by" on the first line and "peo - ple of this earth, Are the mem - bers of the mat - ri - mon - ial" on the second line.

in.
 guards.

pp

The second system continues the vocal and piano parts. The vocal staves have a long note followed by a rest, with the lyrics "in." and "guards." below. The piano accompaniment continues with a *pp* (pianissimo) dynamic marking.

The third system shows the piano accompaniment continuing. The vocal staves are empty, indicating the end of the vocal part on this page. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

First system of musical notation. The treble clef staff begins with a half note chord, followed by a series of eighth notes. The bass clef staff features a steady eighth-note accompaniment. An accent (^) is placed above the first eighth note of the second measure in both staves.

Second system of musical notation. The treble clef staff continues with eighth notes and includes a half note chord. The bass clef staff maintains the eighth-note accompaniment. An accent (^) is placed above the first eighth note of the second measure in both staves.

Third system of musical notation. The treble clef staff features a half note chord and eighth notes. The bass clef staff continues with eighth notes. An accent (^) is placed above the first eighth note of the fifth measure in both staves.

Fourth system of musical notation. The treble clef staff has a half note chord and eighth notes. The bass clef staff features a more complex accompaniment with chords and eighth notes.

Fifth system of musical notation. The treble clef staff has a half note chord and eighth notes. The bass clef staff continues with eighth notes. A dynamic marking of *f* (forte) is present in the final measure of the bass staff.

a. Chorus: "Day of joy?"

b. Solo and Chorus: "The Lilies of your love may die?"

c. Recitative and Song: "Friends, dear friends?"

N^o. 10.

ANNA, KATRINKA, BORIS, DEMIDOFF, GOGOL, GRAND-DUKE, CAPTAIN PESHOFKI AND CHORUS.

Maestoso alla breve.

f
(Organ behind scenes.)

The piano introduction consists of two staves in G major, 2/4 time. The right hand features a series of chords and a melodic line starting with a quarter note G, followed by eighth notes A, B, and C. The left hand provides a harmonic accompaniment with chords and a bass line.

ff

CHORUS.

Day of joy when young hearts are ma - ted, Gold - en chains are link - ing

Day of joy when young hearts are ma - ted, Gold - en chains are link - ing

The chorus is set in G major, 2/4 time. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line with a steady eighth-note rhythm and chords. The lyrics are: "Day of joy when young hearts are ma - ted, Gold - en chains are link - ing".

The piano accompaniment for the chorus continues on two staves. The right hand has a melodic line with some rests, and the left hand has a bass line with chords and a steady eighth-note rhythm.

soul with soul.

soul with soul.

This section features two vocal lines with the lyrics "soul with soul." and a piano accompaniment. The piano part includes a bass line with a steady eighth-note rhythm and chords.

ff

The piano accompaniment for the "soul with soul" section continues on two staves. The right hand has a melodic line with some rests, and the left hand has a bass line with chords and a steady eighth-note rhythm.

pp

CHORUS. *pp*

Bride and groom, We pray you are fa - ted, To be

Bride and groom, We pray you are fa - ted, To be

pp

f

hap - py as the sea - sons roll, Day of joy when young hearts are ma - ted,

hap - py as the sea - sons roll, Day of joy when young hearts are ma - ted,

f

(Entrance of Principals and Chorus.)

Gold - en chains are link - ing soul with soul.

Gold - en chains are link - ing soul with soul.

p

The first system of music features a piano accompaniment. It consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music is written in a style typical of early 20th-century sheet music, with chords and melodic lines in both hands.

The second system of music continues the piano accompaniment. It maintains the same key signature and rhythmic structure as the first system, with a focus on harmonic support for the vocal lines.

SOPRANOS. p dolce.

While un - re - strict - ed bliss, Is what we wish the

This system introduces the vocal part for sopranos. The vocal line is written in a treble clef staff, starting with a whole note followed by a half note and then a quarter note. The piano accompaniment continues in the bass and treble clefs. The lyrics are: "While un - re - strict - ed bliss, Is what we wish the".

pret - ty bride, Yet it is not a - miss, If we this se - cret

This system continues the vocal part. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides a steady harmonic background. The lyrics are: "pret - ty bride, Yet it is not a - miss, If we this se - cret".

should con-fide, Al - though we're young and fair, We'd sin - - gle

life for-swear, And join this hap - py pair, Should you de -

cide.

ff *con forza.*

Oh, day of joy, when young hearts are

CHORUS. *ff*

Oh, day of joy, when young hearts are

ff *con forza.*

ma - ted, Gold - en chains are link - ing soul with
 ma - ted, Gold - en chains are link - ing soul with

ANNA. Moderato.

The lil - ies of your love may die, The rose may lose its
 soul.
 soul.

Moderato.

p

bloom, To day we're hap - py, you and I, The morrow may bring gloom. Will you

p

Tempo di Valse.

love when the lil - ies are dead, ———— And the bloom from the ros - es has

p

fled ———— Will my eyes be the eyes that are bright - - est? Will my

hand be the soft - est and whit - - est? Will my laugh be the sweet-est and

light - - est, When the lil - y and rose are dead? ————

p

8

Tell me, will they Be as you say? Ah

p

8

Detailed description: This system contains the first vocal phrase. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Tell me, will they Be as you say? Ah". The piano accompaniment is in bass clef, starting with a piano (*p*) dynamic. An 8-measure rest is indicated above the piano part.

ah Tell me, will they Be as you say?

Detailed description: This system contains the second vocal phrase. The vocal line continues with the lyrics "ah Tell me, will they Be as you say?". The piano accompaniment continues with chords and melodic lines.

Ah ah

tr

Detailed description: This system contains the third vocal phrase. The vocal line has two "Ah" vocalizations. The piano accompaniment includes trills (*tr*) in the right hand.

Will you love when the lil - ies are dead, And the

Detailed description: This system contains the fourth vocal phrase. The vocal line has the lyrics "Will you love when the lil - ies are dead, And the". The piano accompaniment continues with chords and melodic lines.

bloom from the ros - es has fled? Will my eyes be the eyes that are

bright - - est? Will my hands be the soft - est and whit - - est? Will my

laugh be the sweet - est and light - - est, When the lil - y and rose are

p

dead? *dolce.*

Dream but of love, of a

Dream but of love, of a

dolce.

p

In the mys - ti - cal days to
 love that will last al - way.
 love that will last al - way.

come Shall I reign as the queen of your heart?
 All
 All

Oh,
 doubt - ing dis - pel for his love will be true for aye.
 doubt - ing dis - pel for his love will be true for aye.

whis - per - ing soul be you dumb, For my loved one and I ne'er will

p

part. *ANNA.* He will

BORIS. I will

He will

He will

love tho' the lil - ies be dead, And the bloom from the ros - es be

love tho' the lil - ies be dead.

love tho' the lil - ies be dead.

love tho' the lil - ies be dead.

ff *p*

fled, ——— And my eyes be the eyes that are bright - - est? And my
 And your eyes be the eyes that are bright - - est, And your
 Yes, he will love.
 Yes, he will love.

hand be the soft - est and whit - - est? And my laugh be the sweet - est and
 hand be the soft - est and whit - - est;
 Yes, he will love.
 Yes, he will love.

light - - - est, Tho' the lil - y and rose be dead. ah ah

Yes, he will love for aye.

Yes, he will love for aye.

He will be true al - way.

He will be true al - way.

ANNA. Oh, he'll be true al - - way. Ah

BORIS. Oh, I'll be true al - - way.

Oh, he'll be true al - - way.

Oh, he'll be true al - - way.

Yes, I will love for aye.

Yes, he will love for aye.

Yes, he will love for aye.

This system contains the first three vocal lines and the beginning of the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Yes, I will love for aye." (Soprano), "Yes, he will love for aye." (Alto), and "Yes, he will love for aye." (Tenor).

This block shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features a rhythmic pattern of eighth and sixteenth notes with chords.

Yes, I'll be true al - way.

Yes, he'll be true al - way.

Yes, he'll be true , al - way.

This system contains the next three vocal lines and the continuation of the piano accompaniment. The lyrics are: "Yes, I'll be true al - way." (Soprano), "Yes, he'll be true al - way." (Alto), and "Yes, he'll be true , al - way." (Tenor).

This block shows the piano accompaniment for the second system, continuing the grand staff with treble and bass clefs. It maintains the rhythmic and harmonic structure established in the first system.

accelerando.

Yes, he will be true

Yes, I will be true

Yes, he will be true

Yes, he will be true

crescendo. *accelerando.* *ff*

ff al - way.

al - way.

ff al - way.

al - way.

al - way.

ff

BORIS.

Moderato.

Friends, dear friends, I—

DEMI.
Good! say it a - gain,

Moderato.
fp

Friends, dear friends, I—

It shows you have a brain.

f

Good! don't speak a - gain, They may con-clude you're

CAPT. P. (spoken) "The Grand Duke has arrived from Moscow."

DEMIDOFF (to Gogol.)

Tempo marziale.

vain. Why does he come on this par -

Tempo marziale.

ff *pp*

Detailed description: This system contains the first two systems of music. The top system shows the vocal line for Captain P. and Demidoff. The first system has a vocal line starting with 'vain.' and a piano accompaniment. The second system starts with 'Tempo marziale.' and features a piano accompaniment with a forte (*ff*) dynamic in the right hand and piano (*pp*) in the left hand.

tic - u - lar day, Some peo-ple nev - er know e -

pp

Detailed description: This system contains the third and fourth systems of music. The top system shows the vocal line continuing with 'tic - u - lar day, Some peo-ple nev - er know e -'. The piano accompaniment continues with a piano (*pp*) dynamic.

nough to keep a - way.

GOGOL.

His eye is like an ea-gle's, he will

Detailed description: This system contains the fifth and sixth systems of music. The top system shows the vocal line continuing with 'nough to keep a - way.' and then 'GOGOL.' followed by 'His eye is like an ea-gle's, he will'. The piano accompaniment continues with a piano (*pp*) dynamic.

(Entrance of Grand Duke, Her Grace and soldiers.)

sure - ly find you out, And when he does, be - ware, the

G. DUKE. *Agitato.*

We de-sire the Princess Ruchkowski's pres-ence.

rope and knout.

Agitato.

p

DEMI.

(Enter Katrinka.)

I fly your Grace with be-com - ing dil-i - gence.

Recit. (aside.) *3*

The Prin-cess Ruchkowskis, your Grace, (Would I were out of this place.)

rit.

KATRINKA.

G. D. (aside to Katrinka) I am the

Of course your pre-ten-sions are on - ly in jest.

a tempo

Prin - cess.

Oh, shame - less im - post - er, It means your ar -

3

rest. Ah

pp CHORUS.

See how she win-ces!

pp

See how she win-ces!

pp **Allegro.** *ff*

rit. *a tempo.* (Katrinka faints in Demidoff's arms.)

ah! ah! ah!

DEMI.

The

rit. *ff a tempo.*

Prin-cess finds the room quite warm, Dear Prin-cess, please, oh please be calm, To

p

(To the Grand Duchess.)

rit.

in-com-mode you, I re-gret, Has a - ny one a vin - ai - grette? It

Allegretto brillante.

is a well es - tab-lished fact, That noth - ing serves so well, To

neu - tra - lize and coun - ter - act, A swoon or faint - ing spell, As

this pe - cul - iar drug, they say, Which you will rec - og - nize, By

KATRINKA.

Am - mo - ni -
 pun-gent mem-or - ies which may Bring tears un - to your eyes. Am - mo - ni -

CHORUS.

Am - mo - ni -

a. Am - mo - ni - a.
BORIS.
 Am - mo - ni - a.
a. Am - mo - ni - a. Am - mo - ni - a, Am - mo - ni - a, Per -
G. DUKE.
 Am - mo - ni - a.
a. Am - mo - ni - a.
 Am - mo - ni - a.

rit. *p* *mf*

haps in Pa - ta - gon - i - a, The na - tives say "Am - mon - i - er," But

we re - gard it ton - i - er, To call it thus: Am - mo - ni -

KAT.
Ah Am - mo - ni - a, Am -

BORIS.
Ah Am - mo - ni - a, Am -

DEM.
Ah Am - mo - ni - a, Am -

G. D. & JELLI.
Ah Am - mo - ni - a, Am -

CHORUS.
Ah Am - mo - ni - a, Am -

Ah Am - mo - ni - a, Am -

Ah Am - mo - ni - a, Am -

mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -
 mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -
 mo - ni-a, Per haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -
 mo - ni-a, Per haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -
 mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -
 mo - ni-a, Per - haps in Pat - a - go - ni-a, The na-tives say "Am - mo-ni-er, Am -

mo - ni - er,"
 mo - ni - er," "Am - mo - ni-er, Am - mo - ni-er" But we re - gard it
 mo - ni - er," "Am - mo - ni-er, Am - mo - ni-er" But we re - gard it
 mo - ni - er," "Am - mo - ni-er, Am - mo - ni-er" But we re - gard it
 mo - ni - er," "Am - mo - ni-er, Am - mo - ni-er" But we re - gard it
 mo - ni - er," "Am - mo - ni-er, Am - mo - ni-er" But we re - gard it
 mo - ni - er," "Am - mo - ni-er, Am - mo - ni-er" But we re - gard it

Call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

to - ni - er To call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

to - ni - er To call it thus: Am - mo - ni - ah, Am - mo - ni - ah. I

to - ni - er To call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah.

DEM.

do not spe - cial - ly re - fer To this the liq - uid state, For

p

if you should ad - min - is - ter The sol - id car - bon - ate You'd

DEM.

still dis - cov - er the ef - fect Sub - stan - tial - ly the same, As

The musical score for the DEM. section consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "still dis - cov - er the ef - fect Sub - stan - tial - ly the same, As". The piano accompaniment is written on a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

KAT.

BORIS.

G. DUKE.

CHORUS.

Am - mo - ni -
tend - ing to at once cor - rect, A shat - ter'd nerv - ous frame, Am - mo - ni -

The musical score for the KAT., BORIS., G. DUKE., and CHORUS. section consists of four vocal lines and piano accompaniment. The vocal lines are written on single staves with a treble clef and a key signature of one sharp (F#). The lyrics are: "Am - mo - ni -", "tend - ing to at once cor - rect, A shat - ter'd nerv - ous frame, Am - mo - ni -". The piano accompaniment is written on a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

Grazioso.

a, Am - mo - ni - a.
Am - mo - ni - a.
a, Am - mo - ni - a.
Am - mo - ni - a. Am - mo - ni - a, Am - mo - ni - a, Per -
a, Am - mo - ni - a.
Am - mo - ni - a.

rit.
mf

haps in Pa - ta - gon - i - a, The na - tives say "Am - mon - i - er," But

we re - gard it ton - i - er, To call it thus: Am - mo - ni -

KAT.

ah!
BORIS.

ah!
DEM.

ah!
G.D.

CHORUS.

ah!

ah!

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

Am - mo - ni - a Am -

mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -

mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -

mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -

mo - ni - a Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am

mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -

mo - ni - a, Per - haps in Pat - a - go - ni - a, The na - tives say "Am - mo - ni - er," "Am -

mo - ni - er,"

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re - gard it

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re - gard it

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re - gard it

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re - gard it

mo - ni - er," "Am - mo - ni - er, Am - mo - ni - er," But we re - gard it

Call it thus: Am - mo - ni - ah, Am - mo - ni - ah?"

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah?"

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah?"

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah?"

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah?"

to - ni - er, To call it thus: Am - mo - ni - ah, Am - mo - ni - ah?"

The first system of music consists of seven staves. The top six staves are treble clefs, each containing a whole rest in every measure. The seventh staff is a grand staff (treble and bass clefs) containing a piano accompaniment. The right hand features a series of chords with accents, while the left hand plays a rhythmic pattern of eighth notes.

The second system of music also consists of seven staves. Similar to the first system, the top six staves are treble clefs with whole rests. The seventh staff is a grand staff with a piano accompaniment, featuring chords with accents in the right hand and a rhythmic eighth-note pattern in the left hand.

Finale II.

"After due consideration."

PRINCIPALS AND CHORUS.

No. 11.

Moderato. DEM. *grazioso*

Af - ter due con - sid - er - a - tion I have

hit up - on this plan, We'll de - ny the al - le - ga - tion, Say - ing

ANNA.

The o - pin - ion of your daughter As the

he's the guilt - y man.

p

p

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of three systems of music. The first system features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Af - ter due con - sid - er - a - tion I have'. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The second system continues the vocal line with the lyrics 'hit up - on this plan, We'll de - ny the al - le - ga - tion, Say - ing'. The piano accompaniment continues with similar rhythmic patterns. The third system is for the character ANNA, with the lyrics 'The o - pin - ion of your daughter As the' on the first line and 'he's the guilt - y man.' on the second line. The piano accompaniment for this system also includes a piano (*p*) dynamic marking.

ANNA

le - gal facts I scan, Is that we to - geth - er ought to say Go -

gol's the guil - ty man.

JELICOFF.

While your plan com - mands at - ten - tion, Tho' I

can - not tell you why, Have you thought that we should mention, We can

KAT. dolce.

I will swear to a - ny - thing you tell him,

JEL.

prove an al - i - - bi.

p

KAT.

Still I have an - oth - er plan, Sym - pa - the - tic sobs from An - na would quell him,

ANNA.

Your dear An - na.
 And in - dict that guil - ty man. Sob, dear An - na.
 Sob, dear An - na.
 DEM.

pp

leggiero.

In her manner will convict that man. If we find the Duke wont
 In a manner to convict that man. If we find the Duke wont
 In a manner to convict that man. If we find the Duke wont

list - en, Then we'll try Ka - trin - ka's plan, Tears in both my eyes must

list - en, Then we'll try my lit - tle plan, Tears in both your eyes must

list - en, Then we'll try Ka - trin - ka's plan, Tears in both your eyes must

glis - ten, Prov - ing he's the guil - ty man, Prov - ing he, prov - ing *dim.*

glis - ten, Prov - ing he's the guil - ty man, Prov - ing he, prov - ing

glis - ten, Prov - ing he's the guil - ty man, Prov - ing he, prov - ing

he, Prov-ing he's the guil - ty man.

he, Prov-ing he's the guil - ty man.

he, Prov-ing he's the guil - ty man.

he, Prov-ing he's the guil - ty man.

p

Deciso lento.

Aft - er consul - ta - tion most in - tense, With

Aft - er consul - ta - tion most in - tense, With

Aft - er consul - ta - tion most in - tense, With

Aft - er consul - ta - tion most in - tense, With

ff *f*

naught of mal - ice or pre - pense Our meet - ing's un - di - vid - ed sense Is

naught of mal - ice or pre - pense Our meet - ing's un - di - vid - ed sense Is

naught of mal - ice or pre - pense Our meet - ing's un - di - vid - ed sense Is

naught of mal - ice or pre - pense Our meet - ing's un - di - vid - ed sense Is

Allegro. *GOGOL.*

he's the guilt - y man. What I? were

he's the guilt - y man.

he's the guilt - y man.

he's the guilt - y man.

Allegro. *ff*

not your highness here, This fel-low I would thrash, I'd put an end to his ca-reer of

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a half note followed by quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Agitato.

ly-ing, with the lash. My neph - ew heed - less of all consequenc - es

The second system continues the piece with the tempo marking *Agitato.* The vocal line has a more active rhythm with eighth notes. The piano accompaniment includes a *p* (piano) dynamic marking and features a more complex rhythmic pattern with triplets and sixteenth notes in the right hand.

Took that fe-male for his lav - ful wife, This Char - la - tan with

The third system continues the piece. The vocal line has a more active rhythm with eighth notes. The piano accompaniment includes a *p* (piano) dynamic marking and features a more complex rhythmic pattern with triplets and sixteenth notes in the right hand.

DEM.

How

sub-tle in-fer-en - ces work'd the scheme, So they are bound for life.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex rhythmic pattern with many beamed eighth notes and chords, including some with fingering numbers like '7'.

dare you speak of her who is a Prin - cess, Oh! that man could be so

The second system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar complex rhythmic patterns and chords.

vile and base, Your ac - tion, Go - gol, with-out doubt con-vin - ces

The third system concludes the musical score on this page. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar complex rhythmic patterns and chords.

ev-'ry one that you're no cred-it to our race.

G. DUKE.

Your conduct and your words are

animato.

DEM.

The

shad - y, The Princess is this noble la - dy,

real import - ed ar - ti-cle at last, But why is he so

BORIS.

DEM. An - na tell me true.
 sad and o - ver - cast. Now

Moderato.
f *pp*

An - na who are
 Bor-ry don't get an-gry and for - sake her.

mf

ANNA. *lento.* *rit.*
 The daugh - ter of a trav'ling fak - ir,
 you?

GOGOL. The
 The
 CHORUS. The

rit.

Allegro brillante.

GOGOL.

daugh-ter of a fak - ir ha ha ha ha ha ha ha ha ha ha

daugh-ter of a fak - ir ha ha ha ha ha ha ha ha ha ha

daugh-ter of a fak - ir ha ha ha ha ha ha ha ha ha ha

The first system consists of four vocal staves (bass, soprano, alto, and tenor) and a piano accompaniment. The vocal parts are in 2/4 time and feature a rhythmic pattern of eighth notes. The piano accompaniment is in 2/4 time and features a rhythmic pattern of eighth notes.

On, see the hors - es gai - ly speed - ing, On,

On, see the hors - es gai - ly speed - ing, On,

On, see the hors - es gai - ly speed - ing, On,

The second system consists of four vocal staves (bass, soprano, alto, and tenor) and a piano accompaniment. The vocal parts are in 2/4 time and feature a rhythmic pattern of eighth notes. The piano accompaniment is in 2/4 time and features a rhythmic pattern of eighth notes. The piano part is marked *ff*.

o - ver roads be - deck'd with snow. On, now our steeds are
 ov - er roads be - deck'd with snow. On, how our steeds are
 ov - er roads be - deck'd with snow. On, how our steeds are

brave - ly lead - ing o - ver hill and dale we gai - ly
 brave - ly lead - ing Ov - er hill and dale we gai - ly
 brave - ly lead - ing Ov - er hill and dale we gai - ly

BORIS. *ad lib.* *Lento.*

Stop! Dem - i - doff tho' your ways are ver - y dark, This

canto. *p*

time you've o - ver reach'd the mark, You'll find this wed - ding is no lark, For

(Boris hands edict to Grand Duke.)

I'm a beg - gar.

DEM.

A beg - gar!

A beg - gar.

A beg - gar.

p

GRAND DUKE (reads.)

"Imperial decree: Should Prince Boris marry anyone below the rank of Princess he shall for-

Andante.

pp

feit his title and estate to the nearest of kin, by command of Nicholas, Czar of all Russias?"

cal canto.
6

ANNA.

Ah, for - give me, I knew not the sad - ness

KATH.

Bos - - he zar - - ia chra - ni

BORIS.

In my arms let me fold thee for -

DEM.

Bos - - he zar - - ia chra - ni

G. DUKE.

Bos - - he zar - - ia chra - ni

SOPHIE WITH ALTOS.

Bos - - he zar - - ia chra - ni

JEL. WITH TENORS.

Bos - - he zar - - ia chra - ni

GOGOL WITH BASSES.

Bos - - he zar - - ia chra - ni

f

That my life_____would entail up-on thine;

Ssill ny - e - der - - - shan

ev - er For my heart_____ is for-ev-er-more

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Ssill ny - e - der - - - shan

Tho' my soul — is be-reft of all glad - ness, I

nu - e Zarst wiu na

thine. Hope fore - tells — that we'll nev - er - more

nu - e Zarst wiu

nu - e Zarst wiu

nu - e Zarst win na

nu - e Zarst win

nu - e Zarst win

The score consists of nine staves. The first seven staves are vocal lines in G minor (one sharp, two flats). The eighth and ninth staves are piano accompaniment. The piano part features a complex texture with chords in the right hand and a melodic line in the left hand. The lyrics are: 'Tho' my soul — is be-reft of all glad - ness, I nu - e Zarst wiu na thine. Hope fore - tells — that we'll nev - er - more nu - e Zarst wiu nu - e Zarst wiu nu - e Zarst win na nu - e Zarst win nu - e Zarst win'.

love thee _____ with a pas-sion di - vine.

Slaw - - - yi - - - na

sev - er. I love with a pas-sion di-vine. In my

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

Slaw - - - yi - - - na

sla wiu nam Zarst wi na glack

p arms ——— let me fold thee for - ev - - er, For my

sla wiu nam Zarst wi na glack

sla wiu nam Zarst wi na glack

sla um nam Zarst wi na glack

sla um nam Zarst wi na glack

sla um nam Zarst wi na glack

p

Hope fore - tells — we shall never - more

una - gam za pra wa sslaw - ny - - - e Bosh -

heart — is for - ev - er - more thine; Hope fore - tells — we shall never - more

una - gam za pra wa sslaw - ny - - - e Bosh -

una - gam za pra wa sslaw - ny - - - e Bosh -

ma - gam za pra wa sslaw - ny - - - e Bosh -

ma - gam za pra wa sslaw - ny - - - e Bosh -

ma gam za pra wa sslaw - ny - - - e Bosh -

sev-er, I love thee with a pas - sion di - vine.

he zar ia chran - - - i.

sev-er, I love thee with a pas - sion di - vine.

he zar ia chran - - - i.

he zar ia chran - - - i.

he za ca - - chan - - - i.

he zar ca - - chan - - - i.

he zar ca - - chan - - - i.

Più animato.

f

DEM.

There is no mat-ri-mon - ial fusion, Its all an op-tic-al il -

lu-sion, Back to the cab-in-et's se - clu-sion, There nev-er was an

Moderato L'estesso tempo.

Anna! Ca-bal - - la. *lunga.*

pp *sf*

Ob-dal - - la. *lunga.*

pp *sf*

Ha - wo - - ka! Su - - lon!

Ha - wo - - ka! Su - - lon!

CHORUS.

Ha - wo - - ka! Su - - lon!

Ca-bal - la

p

f

Con spirito.

Ve - nus God - dess of love, Ope wide thy shell - like

ears, And by the mem'ry of thy love The

coo - ing of thy snow-y doves, I, Dem - i - doff the great

mum - bo, jum - bo of the seers, Di - rect you, Ex - pect you, By

mystic sign and magic rite To take her from their sight and cru - el

jeers.
O might - y seer! she dis - - - ap -
O might - y seer! she dis - - - ap -

pears.
pears.

dim. *ritard.* *ritard.*

Andante. ANNA. *con espressione.*

Love's the pleas-ure, Love's the pain, Love's the sick-le,

con espressione.

Love's the grain, Love's the sunshine, Love's the rain, Love is ev'-ry -

Agitato.

thing.

BORIS.

Re - turn, Oh, life!

DEM.

Stand back or by the

BORIS.

Re - turn, Oh, wife!

de - mon hosts. You'll

BORIS.

An - na! An - na! An - na!

DEM.

join the ar - my of the ghosts.

Andante. *Tutta forza.*
ANNA AND BORIS.

Ah!

KAT.

Love's the pleas-ure, Love's the pain, Love's the sick - le, Love's the grain,

JEL.

Love's the pleas-ure, Love's the pain, Love's the sick - le, Love's the grain,

G. DUKE.

Love's the pleas-ure, Love's the pain, Love's the sick - le, Love's the grain,

DEM.

Love's the pleas-ure, Love's the pain, Love's the sick - le, Love's the grain,

Love's the pleas-ure, Love's the pain, Love's the sick - le, Love's the grain,

GOGOL WITH BASSES.

Andante. *Tutta forza.*

Ah _____ Love is ev'-ry - thing. _____

Love's the sunshine, Love's the rain, Love is ev'-ry - thing. _____

Love's the sunshine, Love's the rain, Love is ev'-ry - thing. _____

Love's the sunshine, Love's the rain, Love is ev'-ry - thing. _____

Love's the sunshine, Love's the rain, Love is ev'-ry - thing. _____

Love's the sun-shine, Love's the rain, Love is ev - ry - thing. _____

Love's the sun-shine, Love's the rain, Love is ev - ry - thing. _____

Love's the sun-shine, Love's the rain, Love is ev - ry - thing. _____

The musical score consists of nine staves. The first seven staves are vocal lines in treble clef, each with lyrics underneath. The eighth staff is a bass line in bass clef with lyrics underneath. The ninth staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "Ah _____ Love is ev'-ry - thing. _____", "Love's the sunshine, Love's the rain, Love is ev'-ry - thing. _____", "Love's the sunshine, Love's the rain, Love is ev'-ry - thing. _____", "Love's the sunshine, Love's the rain, Love is ev'-ry - thing. _____", "Love's the sunshine, Love's the rain, Love is ev'-ry - thing. _____", "Love's the sun-shine, Love's the rain, Love is ev - ry - thing. _____", "Love's the sun-shine, Love's the rain, Love is ev - ry - thing. _____", "Love's the sun-shine, Love's the rain, Love is ev - ry - thing. _____".

Moderato.

Musical score for vocal and piano, measures 1-10. The score is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The tempo is marked 'Moderato.' The vocal line begins with a long note on a high pitch, followed by a series of notes. The piano accompaniment consists of chords and single notes. The lyrics 'That is witch-craft, Or trickmost' are written below the vocal line.

G. DUKE.

That is witch-craft, Or trickmost

Moderato.

Piano accompaniment for measures 11-14. The score is in a key with three flats and a common time signature. The tempo is marked 'Moderato.' The piano part features a series of chords and single notes, with some notes marked with accents.

mag-ic - al, Her dis - ap - pear-ance ap-pears quite trag-ic - al.

Musical score for vocal and piano, measures 15-18. The score is in a key with three flats and a common time signature. The tempo is marked 'Moderato.' The vocal line begins with a long note on a high pitch, followed by a series of notes. The piano accompaniment consists of chords and single notes. The lyrics 'mag-ic - al, Her dis - ap - pear-ance ap-pears quite trag-ic - al.' are written below the vocal line.

Allegro.

BORIS Death to the Char-la-tan

DEM No No No No

Death to the Char-la-tan.

CHORUS. Death to the Char-la-tan.

Allegro.

ff con forza.

p

palante
p

An-na, come back! She's gone!

sf *pp*

G. DUKE. Arrest him! If that girl is not at the Ducal Palace in fifteen minutes your life shall answer for her.

DEM. Sad was the

Tempo marziale e doloroso.

p

day when I came to this plan - et, Sad - der the

day when my daugh - ter was born; — This crowd has a

heart that would out - ri - val gran - ite, They

al - so be - lieve I'd a gal - lows a -

SOPHIE AND BORIS.

SOPHIE.

Yes, death— and deg - ra - da - tion to the cring - ing
dorn.

Yes, death— and deg - ra - da - tion to the cring - ing

Yes, death— and deg - ra - da - tion to the cring - ing

Yes, death— and deg - ra - da - tion to the cring - ing

ff

Char - la - tan.

You plain - ly see, They don't love me, I am a hat - ed

Char - la - tan.

Char - la - tan.

Char - la - tan.

SOPHIE.

Musical staff for Sophie, showing a single note followed by rests.

DEM.

Yes

Musical staff for Demetrius, showing a single note followed by rests.

man.

Musical staff for Sophie, showing a single note followed by rests.

Musical staff for Sophie, starting with a forte (f) dynamic and lyrics: "Yes death and deg-ra-da-tion to the cring-ing".

Musical staff for Sophie, starting with a forte (f) dynamic and lyrics: "Yes death and deg-ra-da-tion to the cring-ing".

Musical staff for Demetrius, showing a single note followed by rests.

Piano accompaniment for the first system, featuring a piano introduction with a forte (ff) dynamic and a section marked with an 8-measure rest.

KAT.

Musical staff for Kate, showing a melodic line.

'Tis my be-lief, Your days are brief, If they work out their plan.

BORIS.

Musical staff for Boris, showing a single note followed by rests.

Yes,

DEM.

Musical staff for Demetrius, showing a melodic line.

'Tis my be-lief, My days are brief, If they work out their plan.

G. DUKE.

Musical staff for Duke, showing a single note followed by rests.

Yes,

Musical staff for Sophie, showing a single note followed by rests.

Char-la-tan.

Yes,

Musical staff for Sophie, showing a single note followed by rests.

Char-la-tan.

Yes,

Musical staff for Demetrius, showing a single note followed by rests.

Piano accompaniment for the second system, featuring a melodic line and a mezzo-forte (mf) dynamic.

BORIS.

death and deg - ra - da - tion to the Char - la - tan.

G. DUKE.
death and deg - ra - da - tion to the Char - la - tan.

death and deg - ra - da - tion to the Char - la - tan.

death and deg - ra - da - tion to the Char - la - tan.

cresc.

KAT.

p Thoughts of dun - geons deep and clam - my, Fill — his

BORIS.
Thoughts of dun - geons deep and clam - my, Fill — his

DEM.
p Thoughts of dun - geons deep and clam - my, Fill — my

G. DUKE.
Thoughts of dun - geons deep and clam - my, Fill — his

SOPHIE WITH ALTOS.
Thoughts of dun - geons deep and clam - my, Fill — his

p Thoughts of dun - geons deep and clam - my, Fill his

GOGOL WITH BASSES.

heart with woe, Tho' he will sor - row,
 heart with woe, Tho' he will sor - row,
 heart with woe, Tho' I will sor - row,
 heart with woe, Tho' he will sor - row,
 heart with woe, Tho' he will sor - row,
 heart with woe, Tho' he will sor - row,
 heart with woe, Tho' he will sor - row,

On the mor - row, To Si - be - ri - a he'll go.
 On the mor - row, To Si - be - ri - a he'll go.
 On the mor - row, To Si - be - ri - a I'll go.
 On the mor - row, To Si - be - ri - a he'll go.
 On the mor - row, To Si - be - ri - a he'll go.
 On the mor - row, To Si - be - ri - a he'll go.
 On the mor - row, To Si - be - ri - a he'll go.

ANNA. ff

Thoughts of dun - geons deep and clam - my

KAT.

Thoughts of dun - geons deep and clam - my

BORIS.

Thoughts of dun - geons deep and clam - my

DEM.

Thoughts of dun - geons deep and clam - my

G. DUKE.

Thoughts of dun - geons deep and clam - my

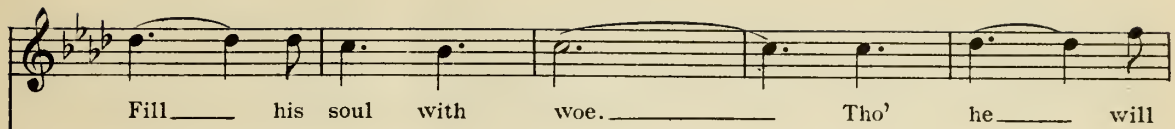
ff

Thoughts of dun - geons deep and clam - my

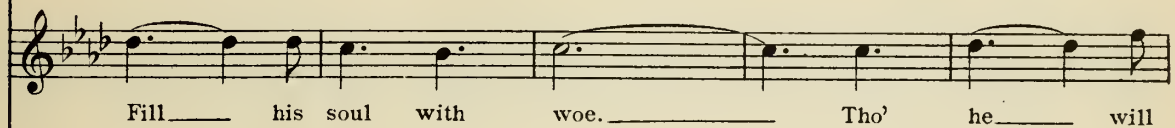
Thoughts of dun - geons deep and clam - my

Thoughts of dun - geons deep and clam - my

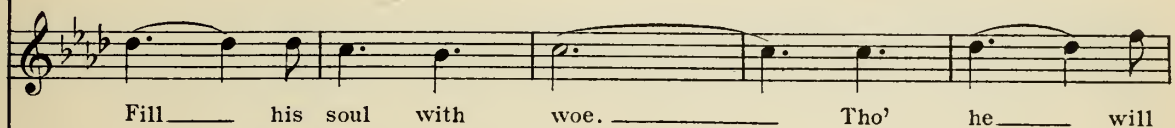
ff Grandioso.



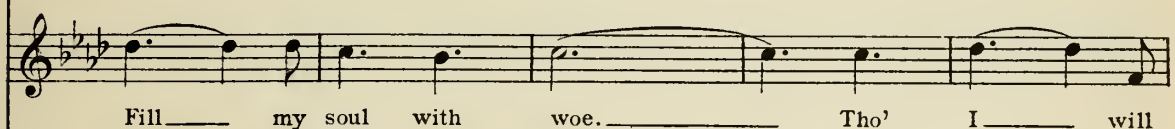
Fill his soul with woe. Tho' he will



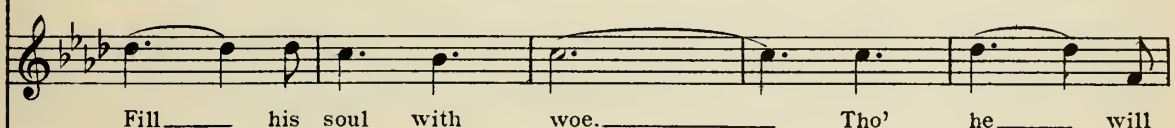
Fill his soul with woe. Tho' he will



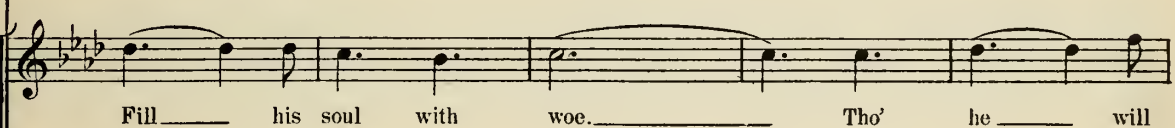
Fill his soul with woe. Tho' he will



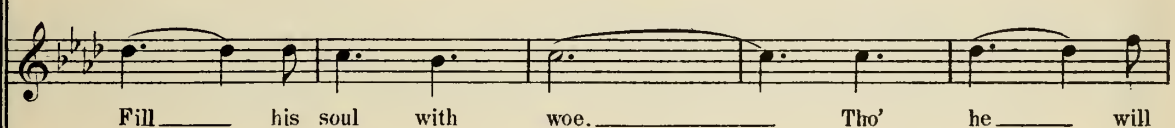
Fill my soul with woe. Tho' I will



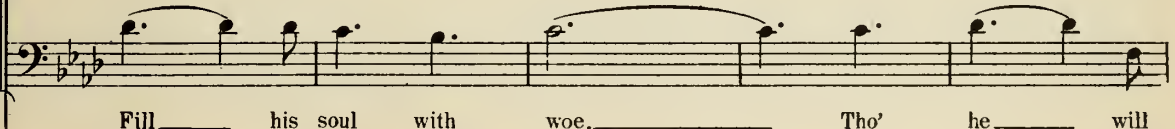
Fill his soul with woe. Tho' he will



Fill his soul with woe. Tho' he will



Fill his soul with woe. Tho' he will



Fill his soul with woe. Tho' he will



Piano accompaniment for the song, featuring a treble and bass clef with chords and a rhythmic accompaniment.

sor - row, On the mor - row, To Si - be - ri - a he'll
 sor - row, On the mor - row, To Si - be - ri - a he'll
 sor - row, On the mor - row, To Si - be - ri - a he'll
 sor - row, On the mor - row, To Si - be - ri - a I'll
 sor - row, On the mor - row, To Si - be - ri - a he'll
 sor - row, On the mor - row, To Si - be - ri - a he'll
 sor - row, On the mor - row, To Si - be - ri - a he'll
 sor - row, On the mor - row, To Si - be - ri - a he'll

go. _____

go. _____

go. _____

go. _____ Hope's not at home and my

go. _____

go. _____

go. _____

pp

Detailed description: This system contains seven staves. The first six are vocal staves, each with a melodic line and a breath mark 'go.' followed by a horizontal line. The seventh staff is a piano accompaniment, split into treble and bass clefs. The music is in a key with four flats and a 6/8 time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

heart sad and chill is, I now un - der - stand, Why I'm

Detailed description: This system contains two staves. The top staff is a vocal line with the lyrics 'heart sad and chill is, I now un - der - stand, Why I'm'. The bottom staff is a piano accompaniment, split into treble and bass clefs, continuing the accompaniment from the first system.

much - ly "de trop" I met a black cat with a tail white as lil - ies, The shade of that tail is the

BORIS AND SOPHIE.

Then, death and deg - ra - da - tion,
cause of my woe.

G. DUKE.

Then, death and deg - ra - da - tion,
Then, death and deg - ra - da - tion,
Then, death and deg - ra - da - tion,

to the cring-ing Char-la-tan.
DEM.
 You plain ly see they don't love me, I

to the cring-ing Char-la-tan.
 to the cring-ing Char-la-tan.
 to the cring-ing Char-la-tan.
 to the cring-ing Char-la-tan.

BORIS.
 Yes, death and deg-ra-da-tion
 am a hat-ed man.

ff
 Yes, death and deg-ra-da-tion
 Yes, death and deg-ra-da-tion

ff

'Tis my be-lief, Your days are brief, If
to the cring-ing Char-la-tan.

'Tis my be-lief, My days are brief, If
to the cring-ing Char-la-tan.

to the cring-ing Char-la-tan.

p

they work out their plan.

Yes, death and deg-ra-da-tion,

they work out their plan.

Yes, death and deg-ra-da-tion,

Yes, death and deg-ra-da-tion,

Yes, death and deg-ra-da-tion,

mf *cresc.*

Thoughts of dun - geons
 to the Char - la - tan.
 Thoughts of dun - geons
 Thoughts of dun - geons
 Thoughts of dun - geons
 Char - la - tan.
 Thoughts of dun - geons
 Thoughts of dun - geons
 Thoughts of dun - geons

deep and clam - my, Fill his soul with woe,
 deep and clam - my, Fill his soul with woe,
 deep and clam - my, Fill my soul with woe,
 deep and clam - my, Fill his soul with woe,
 deep and clam - my Fill his soul with woe,
 deep and clam - my Fill his soul with woe,

Tho' he will sor - row, On the mor - row

Tho' he will sor - row, On the mor - row

Tho' I will sor - row, On the mor - row

Tho' he will sor - row, On the mor - row

Tho' he will sor - row, On the mor - row

Tho' he will sor - row, On the mor - row

Tho' he will sor - row, On the mor - row

To Si - be - ri - a he'll go. Thoughts of

To Si - be - ri - a he'll go. Thoughts of

To Si - be - ri - a I'll go. Thoughts of

To Si - be - ri - a he'll go. Thoughts of

To Si - be - ri - a he'll go. Thoughts of

To Si - be - ri - a he'll go. Thoughts of

To Si - be - ri - a he'll go. Thoughts of

ff Thoughts of

Grandioso.
ff

The image shows a page of a music book with ten vocal staves and a piano accompaniment. Each vocal staff contains the lyrics: "dun - geons deep and clam - my, Fill _____ his soul with". The piano accompaniment at the bottom consists of two staves (treble and bass clef) with chords and a rhythmic pattern. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

dun - geons deep and clam - my, Fill _____ his soul with

dun - geons deep and clam - my, Fill _____ his soul with

dun - geons deep and clam - my, Fill _____ his soul with

dun - geons deep and clam - my, Fill _____ my soul with

dun - geons deep and clam - my, Fill _____ his soul with

dun - geons deep and clam - my, Fill _____ his soul with

dun - geons deep and clam - my, Fill _____ his soul with

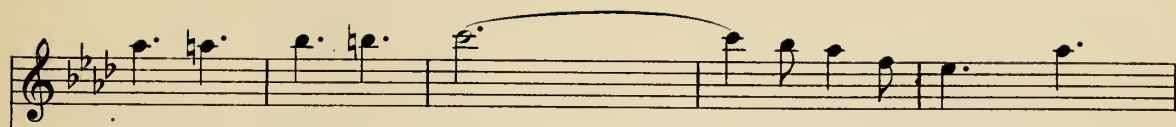
dun - geons deep and clam - my, Fill _____ his soul with

dun - geons deep and clam - my, Fill _____ his soul with

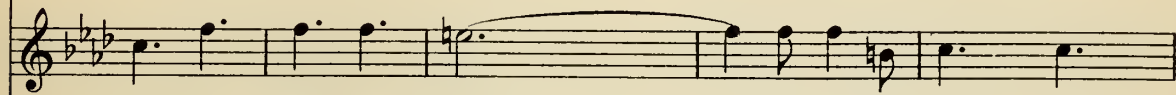
woe, _____ Tho' he _____ will sor - row, On _____ the
 woe, _____ Tho' he _____ will sor - row, On _____ the
 woe, _____ Tho' he _____ will sor - row, On _____ the
 woe, _____ Tho' I _____ will sor - row, On _____ the
 woe, _____ Tho' he _____ will sor - row, On _____ the
 woe, _____ Tho' he _____ will sor - row, On _____ the
 woe, _____ Tho' he _____ will sor - row, On _____ the
 woe, _____ Tho' he _____ will sor - row, On _____ the

The piano accompaniment at the bottom features a steady eighth-note bass line in the left hand and chords in the right hand, all in a minor key.

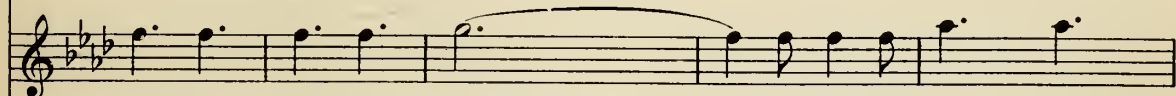
mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a I'll go. 'Tis my be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 mor - row To Si - be - ri - a he'll go. 'Tis our be -
 più meno poco a poco.



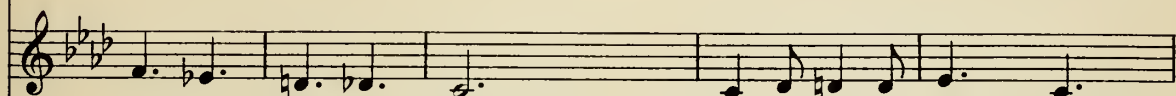
On the mor - row To _____ Si - be - ri - a he'll



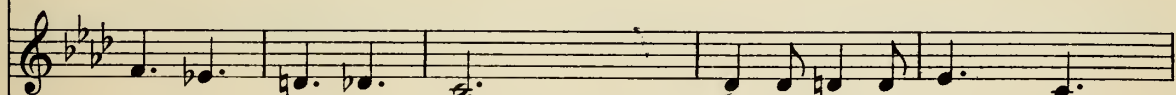
On the mor - row To _____ Si - be - ri - a he'll



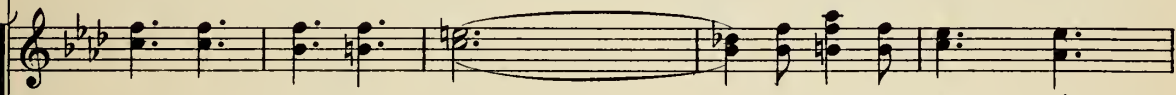
On the mor - row To _____ Si - be - ri - a he'll



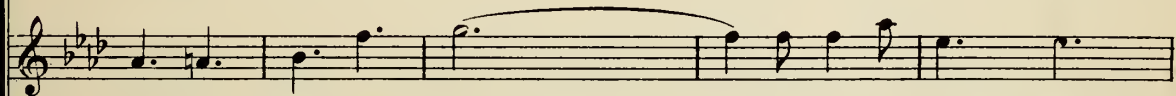
On the mor - row To _____ Si - be - ri - a I'll



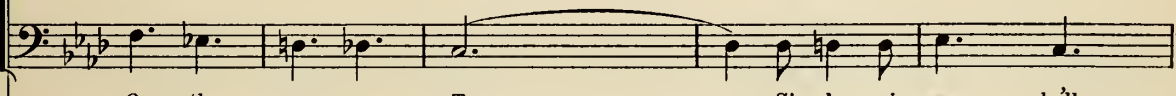
On the mor - row To _____ Si - be - ri - a he'll



On the mor - row To _____ Si - be - ri - a he'll



On the mor - row To _____ Si - be - ri - a he'll



On the mor - row To _____ Si - be - ri - a he'll

8



go, he'll go. _____

go, he'll go. _____

go, he'll go. _____

go, I'll go. _____

go, he'll go. _____

go, he'll go. _____

go, he'll go. _____

go, he'll go. _____

ff

Act III.

187

a. Entre Acte.

b. Mazurka.

Nº 12.

Allegretto moderato e grazioso.

leggiero.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 2/4. The first two measures of the piano part are marked with a piano (*p*) dynamic and include a hairpin crescendo. The tempo and mood are indicated as "Allegretto moderato e grazioso" and "leggiero". The score consists of four systems of two staves each. The first system shows the initial melodic and harmonic material. The second system continues the piece with more complex rhythmic patterns in the piano part. The third system features a more active bass line. The fourth system concludes the piece with a final cadence, marked with a fermata over the final notes.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic development in the treble and bass staves.

Third system of musical notation, showing further progression of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic patterns and chordal textures.

Fifth system of musical notation, concluding the page with a final melodic phrase and accompaniment.

Tempo di Mazurka.

Mazurka.

First system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes with various rests and accents.

Second system of musical notation, continuing the piece. It includes a treble and bass clef, a key signature of one sharp, and various rhythmic patterns.

Third system of musical notation, marked with a piano (*p*) dynamic. It features a treble and bass clef, a key signature of one sharp, and includes a triplet in the bass line.

Fourth system of musical notation, continuing the piece. It includes a treble and bass clef, a key signature of one sharp, and various rhythmic patterns.

Fifth system of musical notation, marked with a fortissimo (*ff*) dynamic. It features a treble and bass clef, a key signature of one sharp, and includes a triplet in the bass line.

Sixth system of musical notation, featuring a treble and bass clef. The key signature is one sharp. The music consists of eighth and sixteenth notes with various rests and accents.

First system of musical notation. The treble clef staff begins with a sharp sign and an accent (^) over the first note. The bass clef staff contains the dynamic marking *f con forza.* followed by *p*. The system includes several chords and a triplet in the treble staff.

Second system of musical notation. The treble clef staff features a sharp sign and an accent (^) over the first note. The bass clef staff contains the dynamic marking *p*. The system includes several chords and a triplet in the treble staff.

Third system of musical notation. The treble clef staff features a sharp sign and an accent (^) over the first note. The bass clef staff contains the dynamic marking *p*. The system includes several chords and a triplet in the treble staff.

Fourth system of musical notation. The treble clef staff features a sharp sign and an accent (^) over the first note. The bass clef staff contains the dynamic marking *p*. The system includes several chords and a triplet in the treble staff.

Fifth system of musical notation. The treble clef staff features a sharp sign and an accent (^) over the first note. The bass clef staff contains the dynamic marking *p*. The system includes several chords and a triplet in the treble staff.

Sixth system of musical notation. The treble clef staff features a sharp sign and an accent (^) over the first note. The bass clef staff contains the dynamic marking *p*. The system includes several chords and a triplet in the treble staff.

First system of musical notation. The treble clef staff contains a continuous sixteenth-note melody with a slur over the entire line. The bass clef staff contains a rhythmic accompaniment of eighth notes with a '7' (sevens) marking above each note.

Second system of musical notation. The treble clef staff continues the sixteenth-note melody with a slur. The bass clef staff continues the eighth-note accompaniment with '7' markings.

Third system of musical notation. The treble clef staff continues the sixteenth-note melody. The bass clef staff features a mix of eighth notes and chords, with some notes marked with an accent (^).

Fourth system of musical notation. The treble clef staff features a melodic line with triplets (3) and slurs. The bass clef staff contains a steady accompaniment of eighth notes.

Fifth system of musical notation. The treble clef staff continues the melodic line with triplets and slurs. The bass clef staff continues the eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a change in dynamics, marked with *f con forza.* and *p* (piano).

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains eighth-note patterns and triplets, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar rhythmic patterns and harmonic support in the treble and bass staves.

Third system of musical notation, marked with *leggiere.* and *pp*. It features a melodic line in the treble staff with triplets and a steady accompaniment in the bass staff.

Fourth system of musical notation, characterized by prominent triplet figures in the treble staff and sustained chords in the bass staff.

Fifth system of musical notation, showing a continuation of the triplet motifs in the treble and the accompaniment in the bass.

Sixth system of musical notation, marked with *f* in both staves. It concludes with a final chord in the bass staff and a fermata over the final notes in the treble staff.

Meditation: "Oh, sunlit sea beyond the west."

ANNA.

N^o 13.

Andante sostenuto.

ANNA.

Oh, sun-lit

sea, ————— be-yond the West, ————— Oh, sum-mer

sea, ————— where all is rest; ————— My wea-ry

heart, my weep-ing eyes, Are dreaming

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat major). The vocal line begins with a whole note G4, followed by a half note A4, and then a series of eighth notes: G4, F4, E4, D4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

of your Para - dise, My wea - ry

The second system continues the vocal line with a whole note G4, followed by a half note A4, and then a series of eighth notes: G4, F4, E4, D4. The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment.

heart, my weep - ing eyes, Are dreaming of your

The third system continues the vocal line with a whole note G4, followed by a half note A4, and then a series of eighth notes: G4, F4, E4, D4. The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment.

Par - a - dise.

The fourth system concludes the vocal line with a whole note G4, followed by a half note A4, and then a series of eighth notes: G4, F4, E4, D4. The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment. A dynamic marking of *pp* (pianissimo) is present in the piano part.

Oh, E - den - land,

— were all is fair, — I crave the per - - -

- fume of thine air; — My wea - ry heart,

— my weeping eyes, — Are dreaming of

— your Par - a - dise, — My wea - ry heart, —

— my weep - ing eyes, — Are dream - ing of — your

Par - a - dise. — *dolce.* O - pal tin - ted

bil - lows, Ol - ive tin - ted wil - lows, Dream - i - ly

I can see How tryst-ing time you keep. Oh, land of sweet Ar -

ca - dy, Plac - id stream of Le - the, On thy shore,

Ev - er - more, I would glad - ly sleep, *calando.*

I would glad - ly sleep. *rit.*

Melodrama and Refrain: "I am the seventh son of a seventh son."

DEMIDOFF AND CHORUS.

Nº 13. bis.

Allegro.

p cresc poco a poco. *mf*

DEM.

am the sev - enth son of a sev - enth son, Like - wise a

Sun - day child To say in ma - gic

arts I am num - ber one, Is stat - ing it quite mild.

DEM.

I am the sev - enth son of a sev - enth son, Like -

He is the sev - enth son of a sev - enth son, Like -

CHORUS.

He is the sev - enth son of a sev - enth son, Like -

f

wise a Sun - day child To say in ma - gic

wise a Sun - day child To say in ma - gic

wise a Sun - day child To say in ma - gic

arts I am num - ber one, Is stat - ing it quite mild.

artshe is num - ber one, Is stat - ing it quite mild.

artshe is num - ber one, Is stat - ing it quite mild.

Song and Chorus: "The Legend of the frogs!"

DEMIDOFF AND CHORUS.

N^o. 14.

Allegretto con brio.

ff

DEMIDOFF.

When moth-er earth was in her teens, The
sent a log to be their head, Who

pp

frogs were in a mud-dle; They act-ed like a lot of fiends, And
slept with-out ces-sa-tion, And by his ap-a-ty 'tis said, A-

fought in ev-'ry pud-dle. Grim an-ar-chy was ram-pant there, They
roused their in-dig-na-tion. This king so vir-tu-ous and good, These

had no one to school 'em, And so to Jove they sent a prayer to
heart-less frogs did smoth-er, Then chopped him in - to kind-ling wood And

send some one to rule 'em.
begged Jove for an - oth - er.

There were trim frogs, And grim frogs, And

pp

frogs of ev - 'ry size and hue, And mean lit - tle, green lit - tle

Croak croak

tad-poles that were kick-ing too, And croak - ing, croak - ing,

croak, croak, croak, croak,

croak, croak, croak, croak, croak - ing. The

croak - ing croak, And croak, croak, croak - ing.

croak, croak,

mor-al that we'll de-duce from this pa-thet-ic tale, Is don't scorn your

croak, croak, croak, croak, croak,

croak, croak, croak, croak, croak,

pp

mut-ton 'cause you han-ker af-ter quail.

croak, croak. *ff* The mor-al that we'll de-duce, from

croak, croak. *ff*

f

DEM.

2 Jove
3 Jove

this pa-thet-ic tale, [^]Is don't scorn your mut-ton 'cause you han-ker af-ter quail.

sent these reg-e-cides a stork, Who ruled with-out much fric-tion, And

tho' not giv - en much to talk, Would brook no con - tra - dic - tion; When

rit.
frogs would croak their tales of woe, This plan he al - ways fol - lowed; He

rit.

gob - bled frog and woe, and so, His sub - jects all he swallowed.

a tempo.

There were

a tempo. pp

trim frogs, And grim frogs, And frogs of ev - 'ry size and hue, And

mean lit - tle, green lit - tle tad - poles that were kiek - ing too, And

croak, croak, croak, croak,
croak - ing, croak - ing, croak - ing, croak - ing,
croak, croak, croak, croak, croak, croak,

croak, croak, croak - ing. The mor - al that
 croak, croak, croak - ing, croak,
 croak,

p *pp*

I de - duce from this pa - thet - ic tale, Is don't scörn your
 croak, croak, croak, croak,
 croak, croak, croak, croak,

mut - ton, 'cause you han - ker af - ter quail.
 croak, croak. The mor - al that
 croak, croak.

f *f*

SOP.
we de - duce from this pa - thet - ic tale, Is don't scorn your

TEN.
we de - duce from this pa - thet - ic tale, Is don't scorn your

BASS.
we de - duce from this pa - thet - ic tale, Is don't scorn your

Maestoso.
mut - ton, 'cause you hank - er af - ter quail, The mor - al that we de -

DEM. WITH BASSES.
mut - ton, 'cause you hank - er af - ter quail, The mor - al that we de -

Maestoso.
ff

p
duce From this pa - thet - ic tale, Is don't scorn your

p
duce From this pa - thet - ic tale, Is don't scorn your

p

mut - ton, Be - cause you hank - er af - ter quail. The

mut - ton, Be - cause you hank - er af - ter quail. The

rit.

Listesso tempo.

pp mor-al that we de-duce from this pa-thet-ic tale, Is don't scorn your

pp mor-al that we de-duce from this pa-thet-ic tale, Is don't scorn your

pp mor-al that we de-duce from this pa-thet-ic tale, Is don't scorn your

Listesso tempo.

pp

mut-ton 'cause you hank-er af-ter quail.

mut-ton 'cause you hank-er af-ter quail.

Finale III.

"The College man"

PRINCIPALS AND CHORUS.

No. 15.

Marziale. ANNA.

f

KAT. AND SOPHIA. The

col - lege man is rol-lick-ing, frolick-ing all the live - long day, — The

p

summery, gummery girl is full of joy. — The

bach - e - lor is practi - cal, tac - ti - cal in his gen - ial way, — No

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "bach - e - lor is practi - cal, tac - ti - cal in his gen - ial way, — No".

fran - tic - ly, an - tic - ly words does he em - ploy; — The

The second system continues the musical score. The vocal staves and piano accompaniment are in the same key signature. The lyrics are: "fran - tic - ly, an - tic - ly words does he em - ploy; — The".

wid - ow laughs most merri - ly, cherri - ly, bub - bling o'er with mirth, — No

The third system concludes the musical score on this page. The vocal staves and piano accompaniment are in the same key signature. The lyrics are: "wid - ow laughs most merri - ly, cherri - ly, bub - bling o'er with mirth, — No".

fear-ful-ly, tear-ful-ly words she in - ter - lards, _____ But the

The first system of music consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

frapper-y, snapper-y, mut-ter-y, sput-ter-y peo - ple of this earth, Are the

The second system of music consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in grand staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part continues with a consistent accompaniment pattern.

mem - bers of the mat - ri - mon - ial guards. _____

DEM.

I

The third system of music consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in grand staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part continues with a consistent accompaniment pattern. The system concludes with a double bar line and the word 'DEM.' above the piano staff, followed by a first ending bracket labeled 'I'.

am the sev - enth son of a sev - enth son, Like -

wise a Sun - day child, To

say in ma - gic arts I am num - ber one, Is

stat - ing it quite mild.

ANNA.

Thoughts of dun - geons deep and clam - my Fill — his soul with

KATR.

Thoughts of dun - geons deep and clam - my, Fill — his soul with

BORIS.

Thoughts of dun - geons deep and clam - my, Fill — his soul with

DEM. AND GOGOL.

Thoughts of dun - geons deep and clam - my, Fill — his soul with
my

G. DUKE.

Thoughts of dun - geons deep and clam - my, Fill — his soul with

SOPHIA WITH SOP.

Thoughts of dun - geons deep and clam - my, Fill — his soul with

JEL. WITH TEN.

Thoughts of dun - geons deep and clam - my, Fill — his soul with

CAPT. PESH. WITH BASS.

Thoughts of dun - geons deep and clam - my, Fill — his soul with

ff

woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row
 woe, Tho' he will sor - row, On the mor - row

To Si-be - ri - a he'll go. ——— Ah, death and degrada-tion

To Si-be - ri - a he'll go. ——— Ah, death and degrada-tion

To Si-be - ri - a he'll go. ——— Ah, death and degrada-tion

To Si-be - ri - a he'll go. ——— Ah, death and degrada-tion

DEMI. WITHOUT GOGOL.

To Si-be - ri - a he'll go. ——— Ah, death and degrada-tion

To Si-be - ri - a he'll go. ——— Ah, death and deg-ra-da-tion

To Si-be - ri - a he'll go. ——— Ah, death and deg-ra-da-tion

To Si-be - ri - a he'll go. ——— Ah death and deg-ra-da-tion

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! If I were he, I think I'd flee, To Chi-na or Ja-pan. Yes,

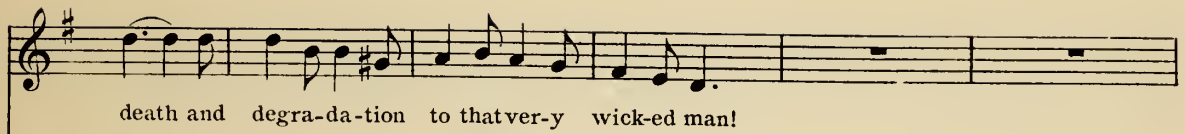
to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

to that ver - y wick-ed man! Yes,

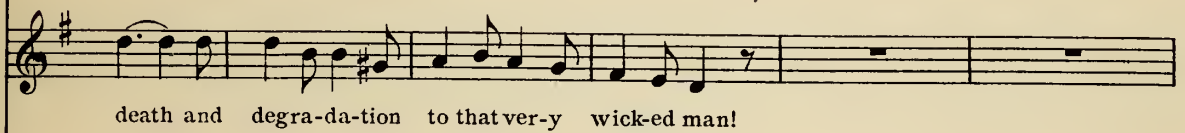
Piano accompaniment for the song, showing the right and left hand parts.



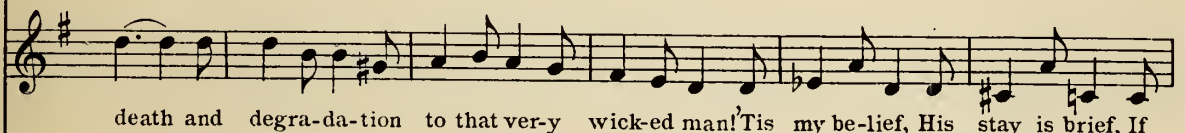
death and degra-da-tion to that ver-y wick-ed man!



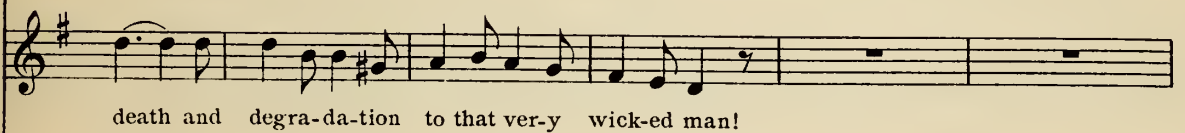
death and degra-da-tion to that ver-y wick-ed man!



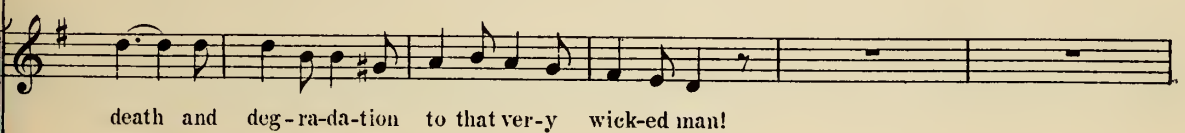
death and degra-da-tion to that ver-y wick-ed man!



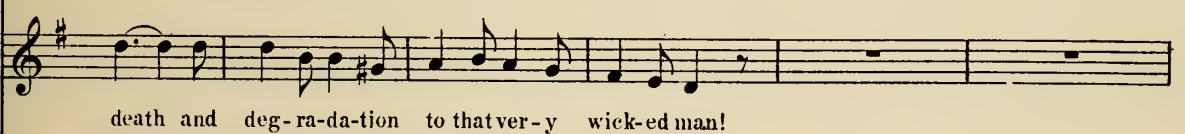
death and degra-da-tion to that ver-y wick-ed man! 'Tis my be-lief, His stay is brief, If



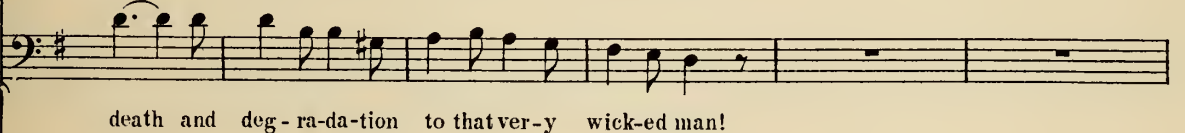
death and degra-da-tion to that ver-y wick-ed man!



death and deg-ra-da-tion to that ver-y wick-ed man!



death and deg-ra-da-tion to that ver-y wick-ed man!



death and deg-ra-da-tion to that ver-y wick-ed man!



Death and deg-ra-da-tion to this wicked man!—

Death and deg-ra-da-tion to this wicked man!—

Death and deg-ra-da-tion to this wicked man!—

GOGOL WITH DEM.
they work out their plan. Death and deg-ra-da-tion to this wicked man!—

Death and deg-ra-da-tion to this wicked man!—

Death and deg-ra-da-tion to this wicked man!—

Death and deg-ra-da-tion to this wicked man!—

Death and deg-ra-da-tion to this wicked man!—

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ {his
my} soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

Thoughts of dun - geons deep and clam - my, Fill ___ his soul with

woe, _____ Tho' he _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' ^{he} _I _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row
 woe, _____ Tho' he _____ will sor - row, On _____ the mor - row

To Si-be - ri - a he'll go. It's our be - lief, His stay is
 To Si-be - ri - a he'll go. It's our be - lief, His stay is
 To Si-be - ri - a he'll go. It's our be - lief, His stay is
 To Si-be - ri - a {he'll I'll} go. It's {his my} be - lief, {His My} stay is
 To Si-be - ri - a he'll go. It's our be - lief, His stay is
 To Si-be - ri - a he'll go, Its our be - lief, His stay is
 To Si-be - ri - a he'll go, Its our be - lief, His stay is
 To Si-be - ri - a he'll go, Its our be - lief, His stay is

brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief, — Tho' ^{he} _I may sor - row, On the mor - row, To — Si-be-ri-
 brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-
 brief, — Tho' he may sor - row, On the mor - row, To — Si-be-ri-

8

- a we hope he'll go! _____

- a we hope he'll go! _____

- a we hope he'll go! _____

- a { we hope he'll go!
I fear I'll go!

- a we hope he'll go! _____

- a we hope he'll go! _____

- a we hope he'll go! _____

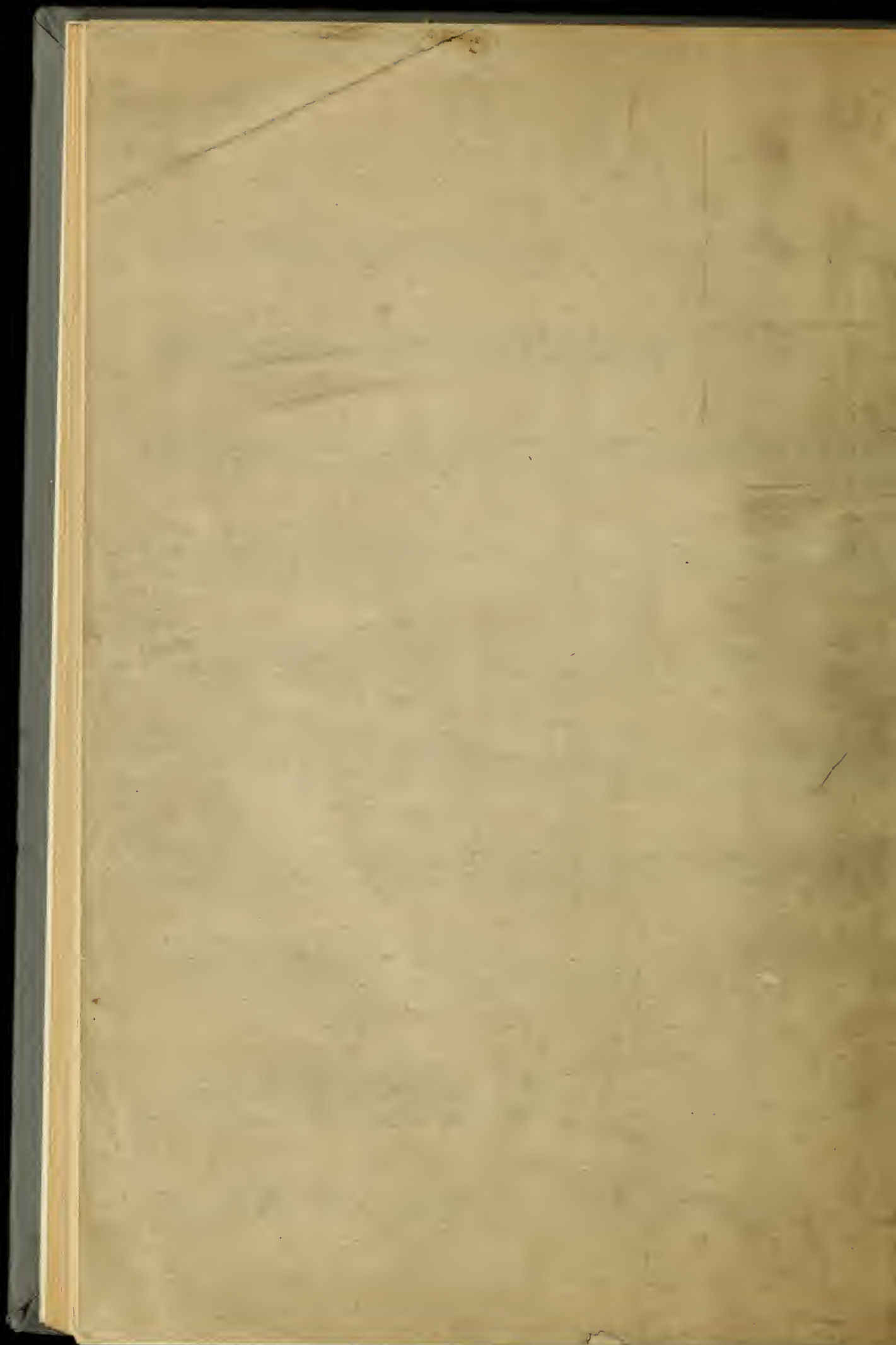
8

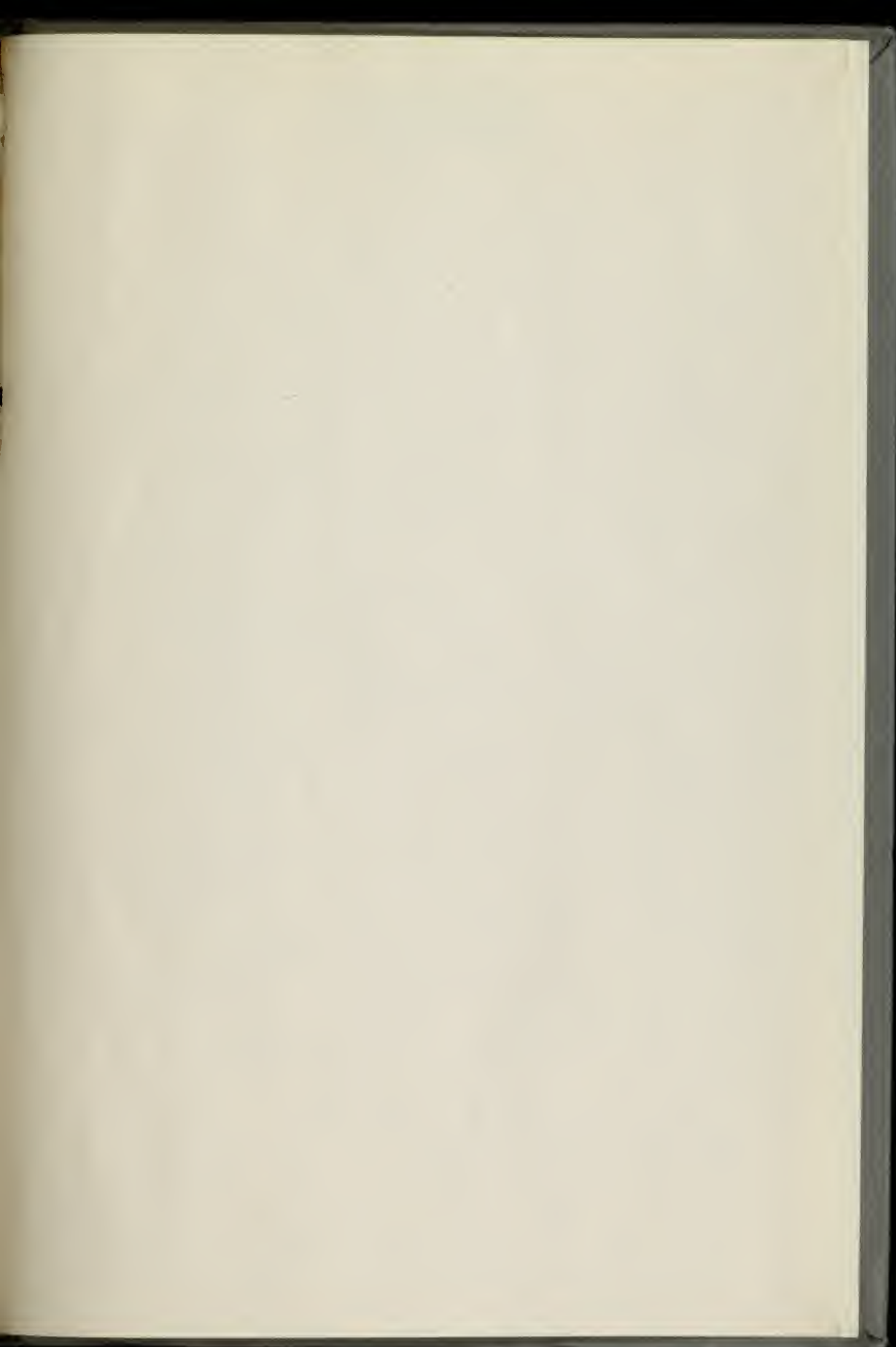
ff

The image shows a page of musical notation. At the top, the page number '226' is printed. Below it, there are seven staves, each beginning with a treble clef and a key signature of one sharp (F#). These seven staves are completely empty, containing only horizontal lines. Below these seven staves is a single staff with a grand staff notation, consisting of a treble clef on top and a bass clef on the bottom. This staff contains musical notation. The treble clef part has a melody with several notes, some of which are beamed together and have slurs above them. The bass clef part has a rhythmic accompaniment consisting of eighth notes and chords, with a '7' (seventh) written below several of the notes. The notation is in black ink on a light-colored paper.

Seven staves of musical notation, each containing a single whole note chord. The chords are: C major (C-E-G), D major (D-F-A), E major (E-G-B), F major (F-A-C), G major (G-B-D), A major (A-C-E), and B major (B-D-F). Each staff begins with a treble clef and a key signature of one sharp (F#).

Piano accompaniment for the end of the opera. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The piece concludes with a final chord in the right hand.





BRIGHAM YOUNG UNIVERSITY



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*Wife
of Paul Gardner
1840-1841*

